1 Hermann
2 "
3 Arch J. E
4 Archiv A
5 Archiv A
6 "
7 Archiv G.
8 "
9
10
11 "
12 Archiv
13 "
14 Arld
15 "
16 Arlmann
17
18
19
20
21 Arch Ar. J.
22
23 Archdeacon
24 "
25

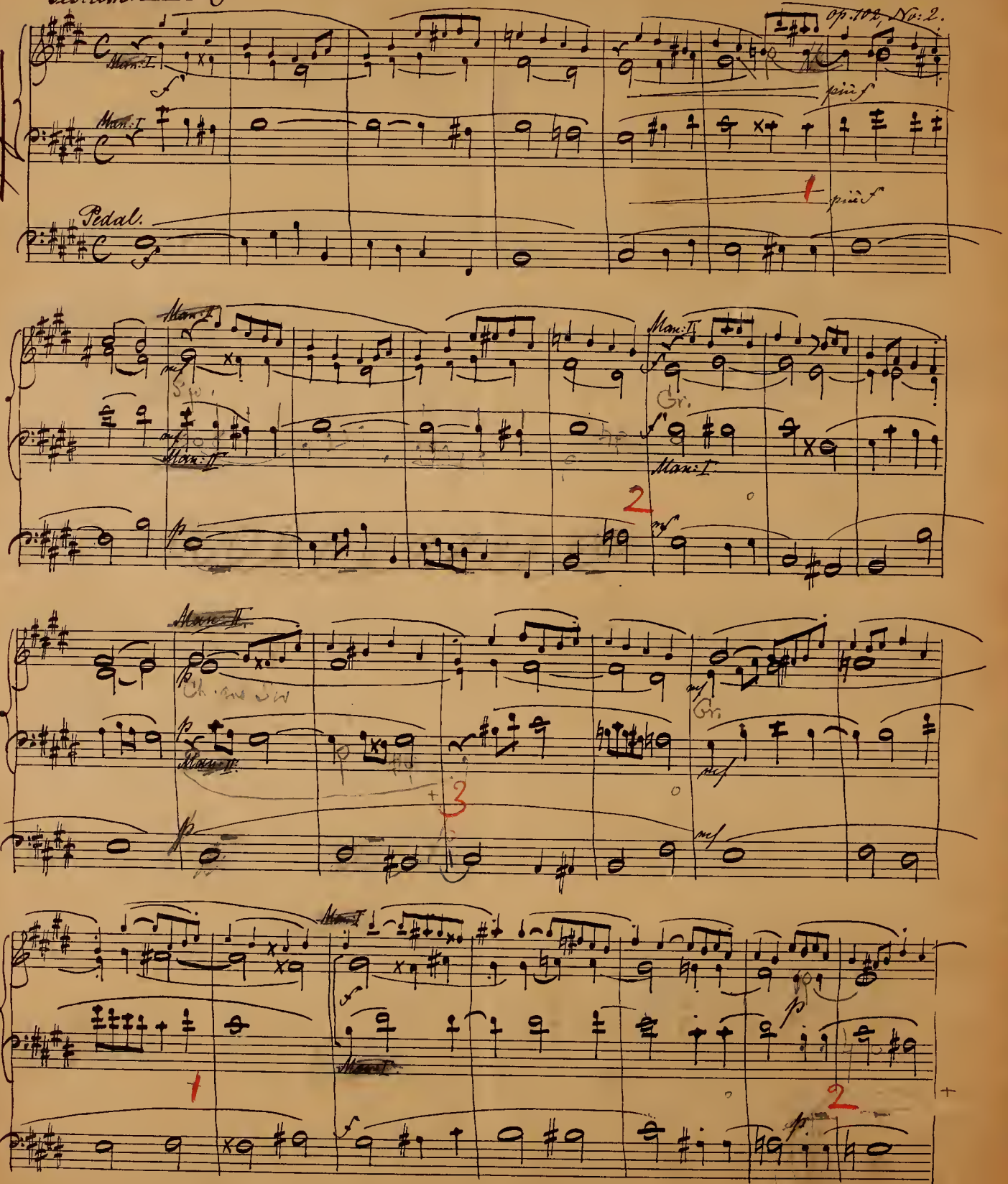
Vol. 6

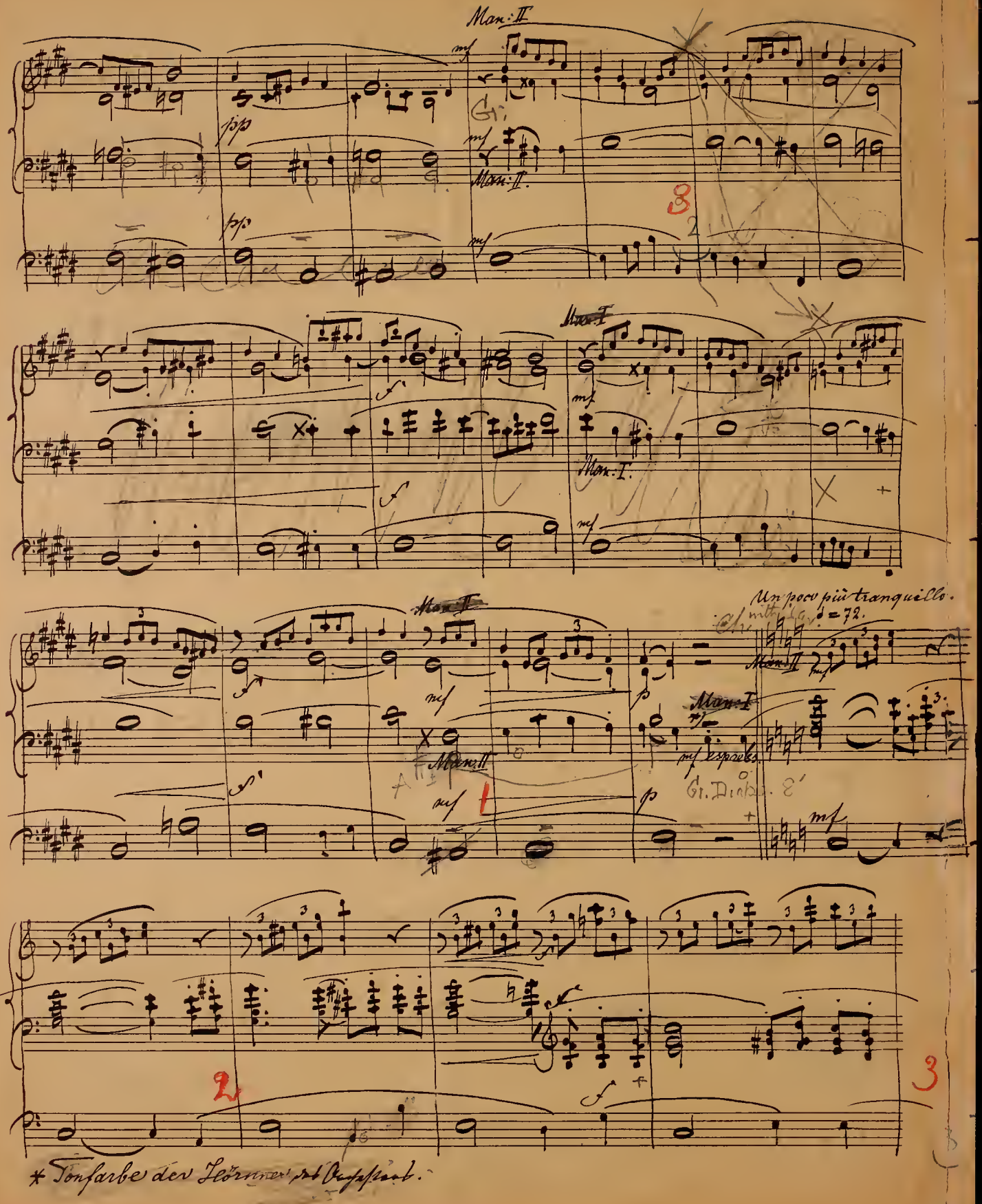
# Allegro moderato.

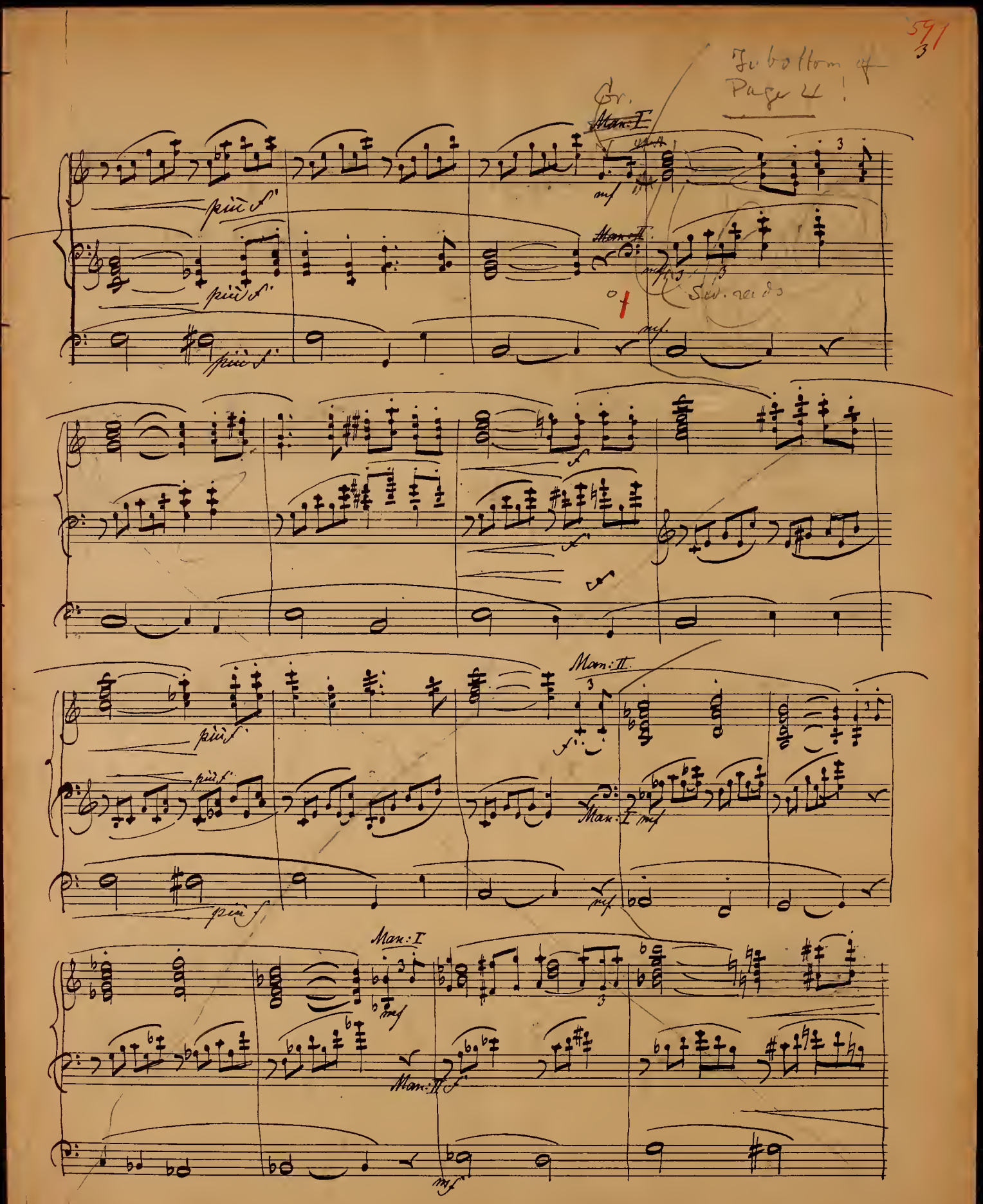
Oskar Wermann.
Op. 102, No. 2.

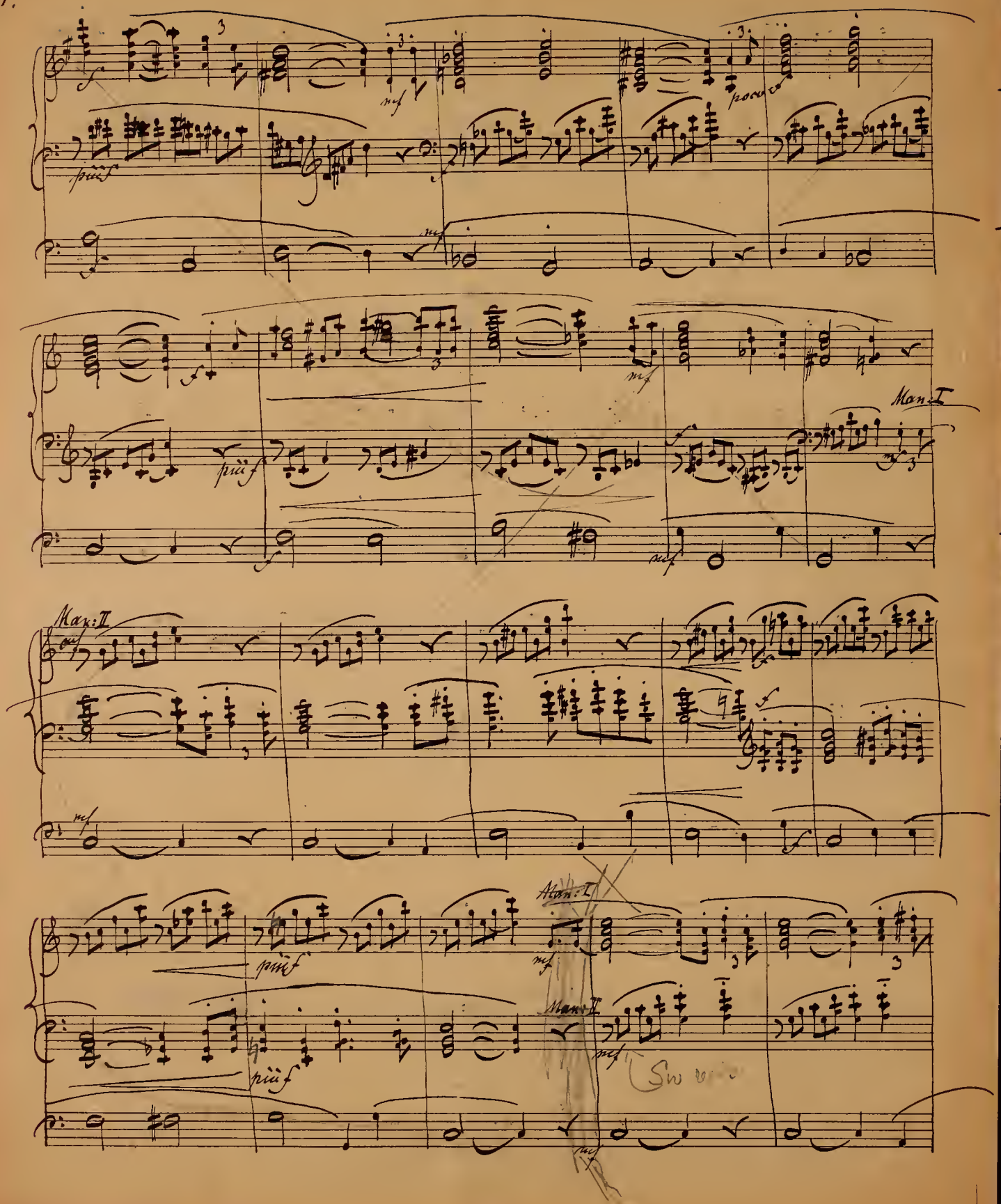
Festlich. M. M. ♩ = 92.

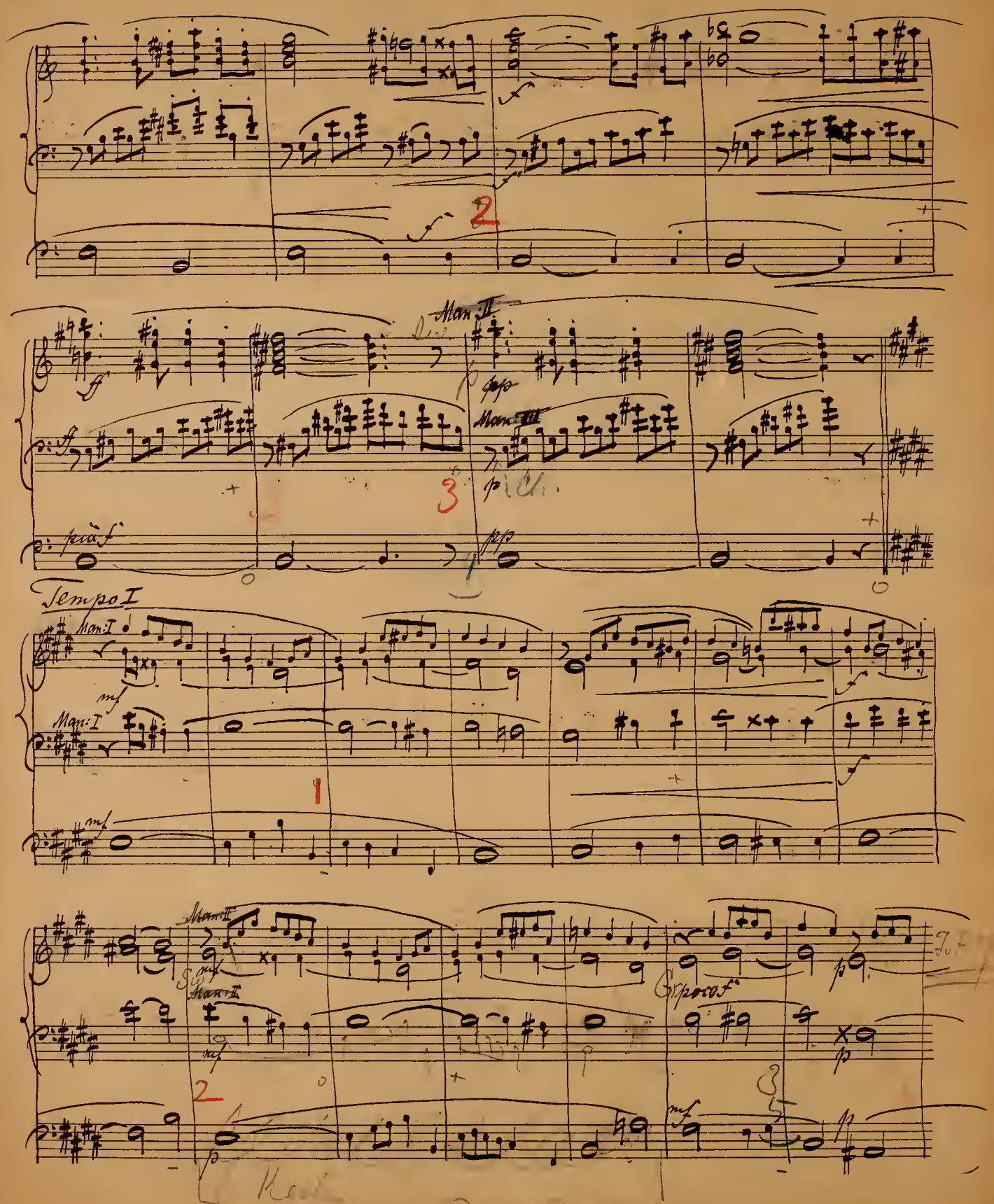
Organo.



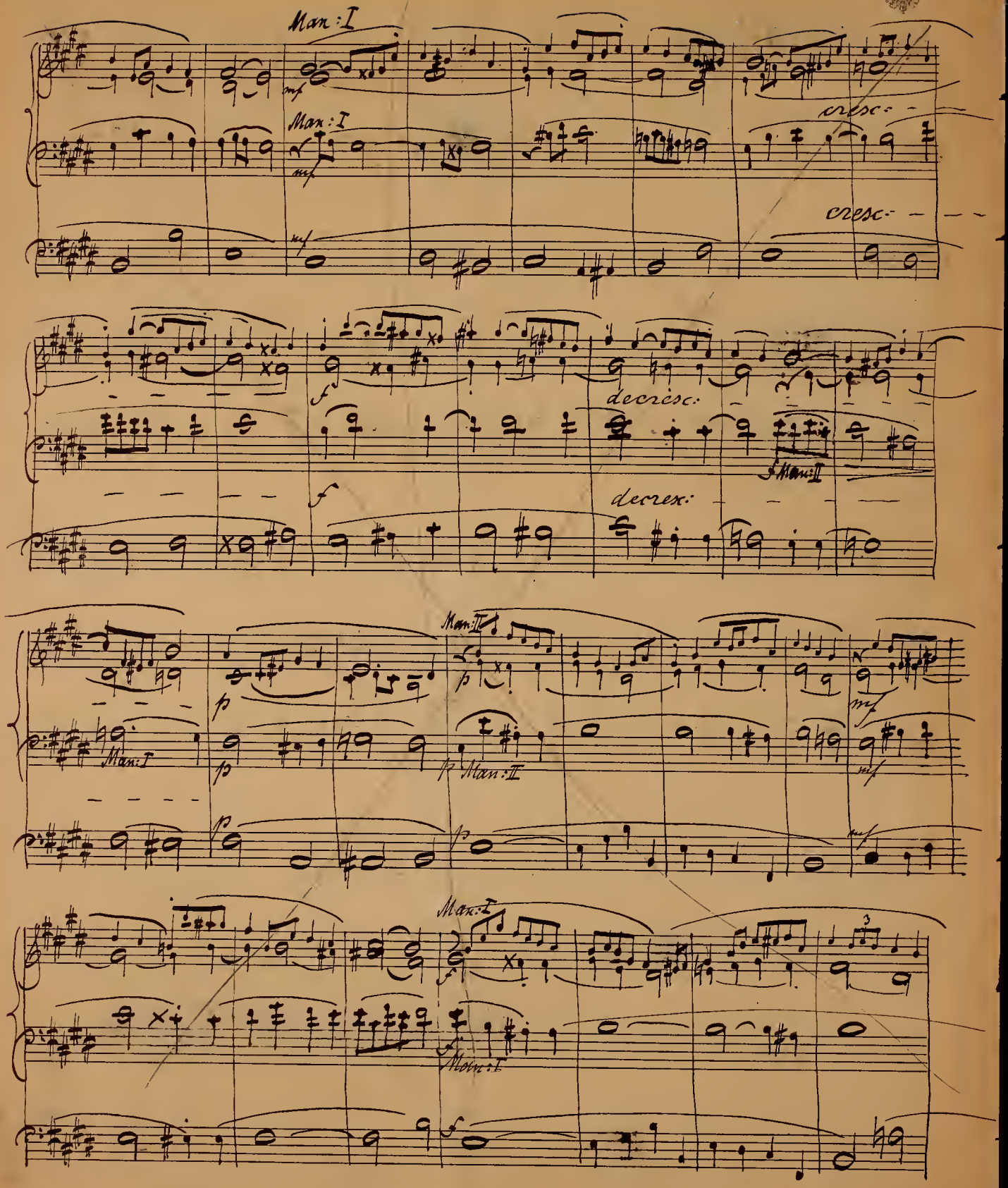

Man: II
mf
pp
Gr.
Man: II.
3
2
Man: I
Man: I.
Man: II
Un poco più tranquillo.
mf
Man: II
Man: I
mf espress.
Gr. Dulc. 8'
mf
2
3
* Tonfarbe der Lärmer ad Orchestr.

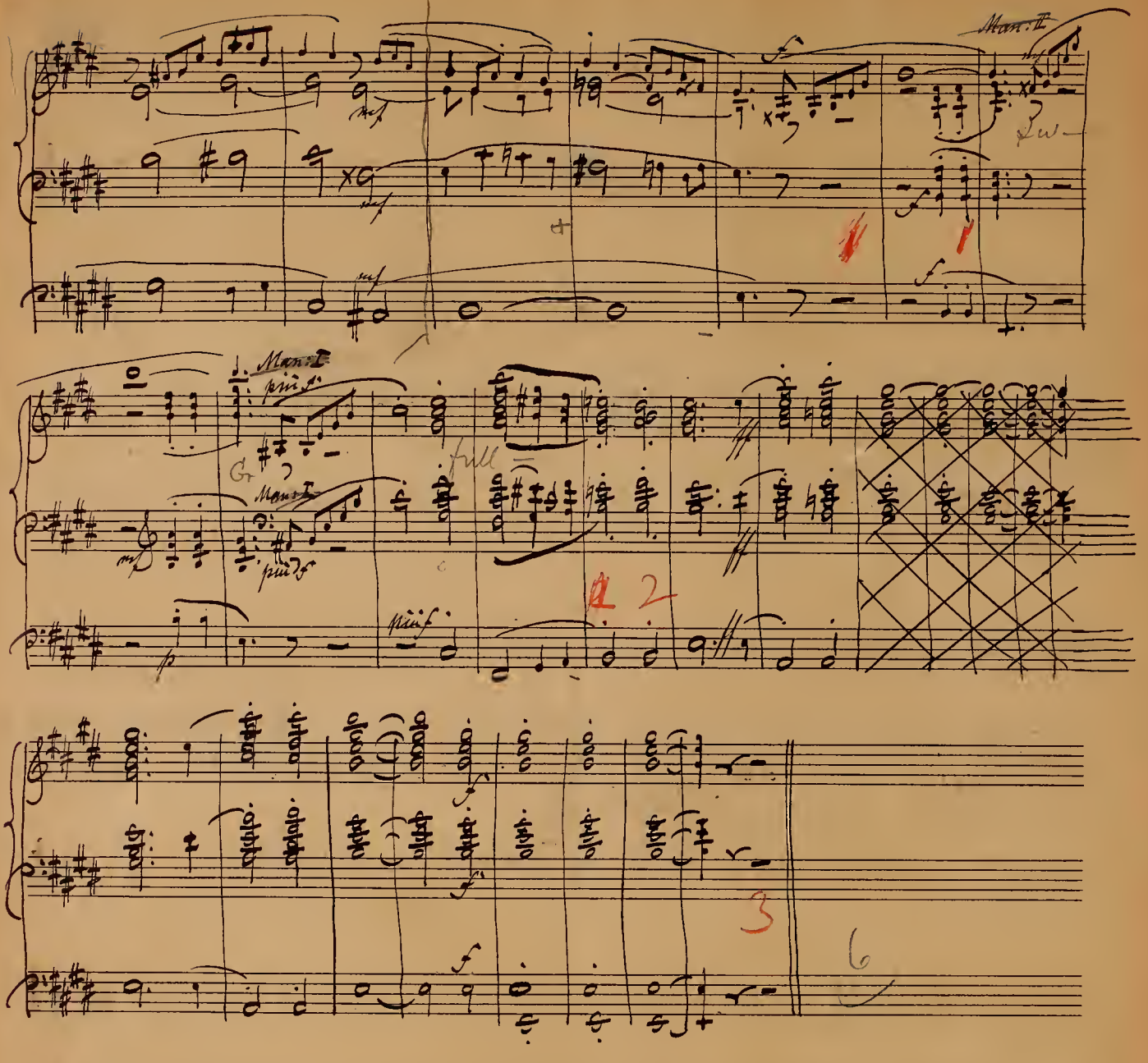

To bottom of Page 44!
Gr.
Man: I.
più f
mf
Man: II.
Sw. reeds
Man: I
Man: II


Man. I
Man. II
Man. I
Man. II


2
Man. II
Man. III
3
Tempo I
Man. I
1
Man. II
2

C. A. KLEMM
A. No 2



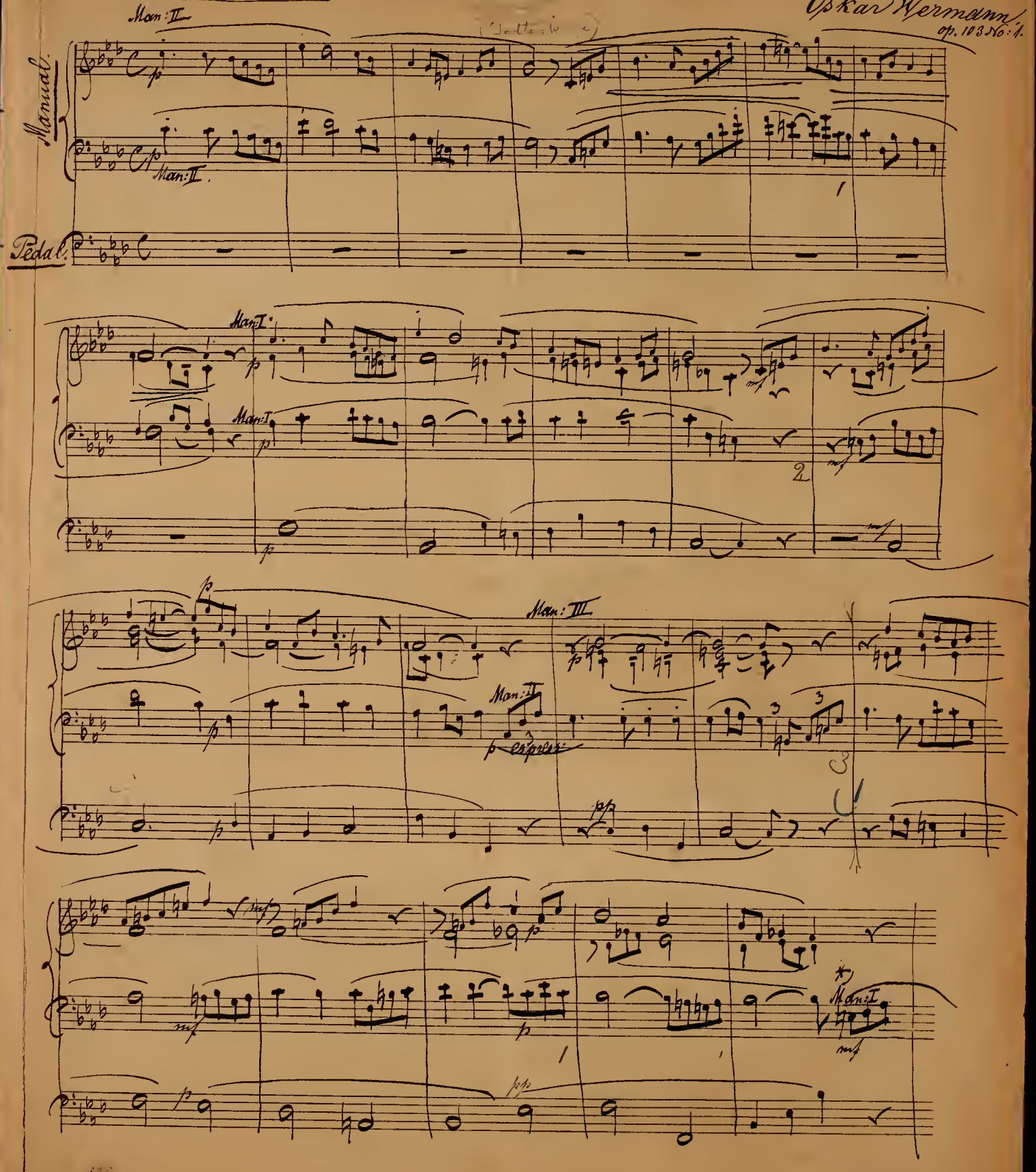

Man. II
Man. I
Man. II
Man. I
full
2
3
6

C. A. KLEMM.
A. N° 2.

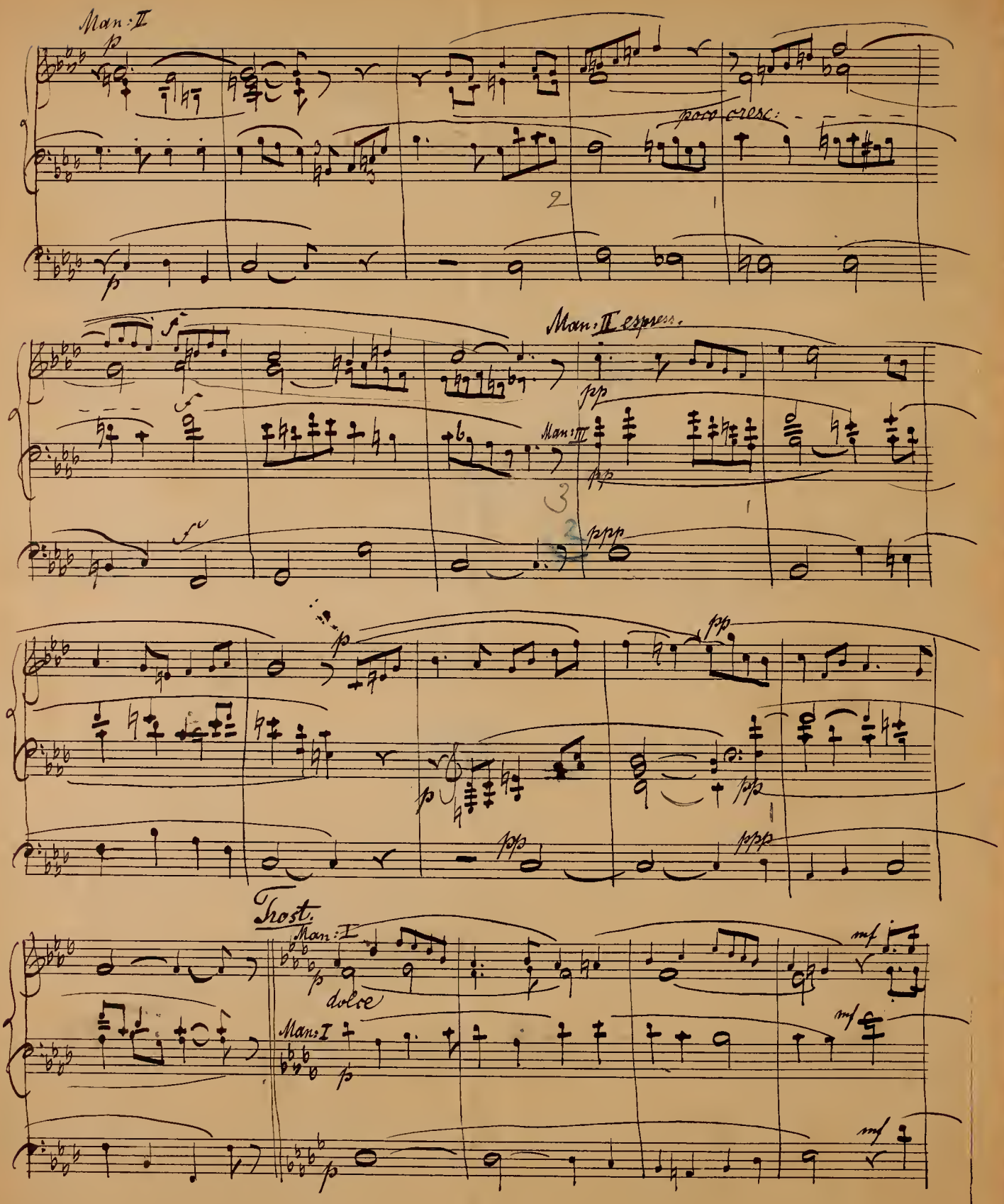
# Todtenklage.

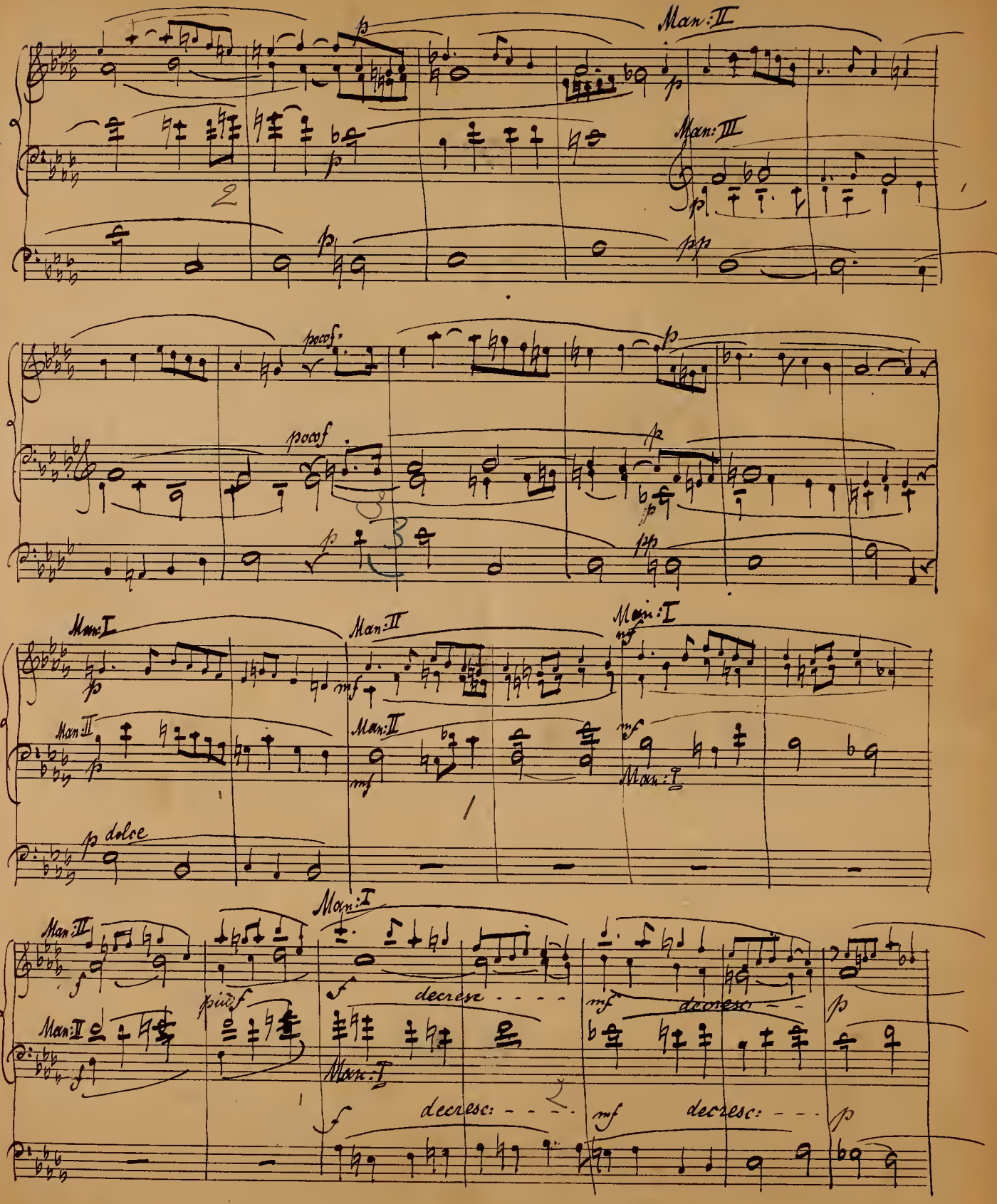
Andante postenuto assai.

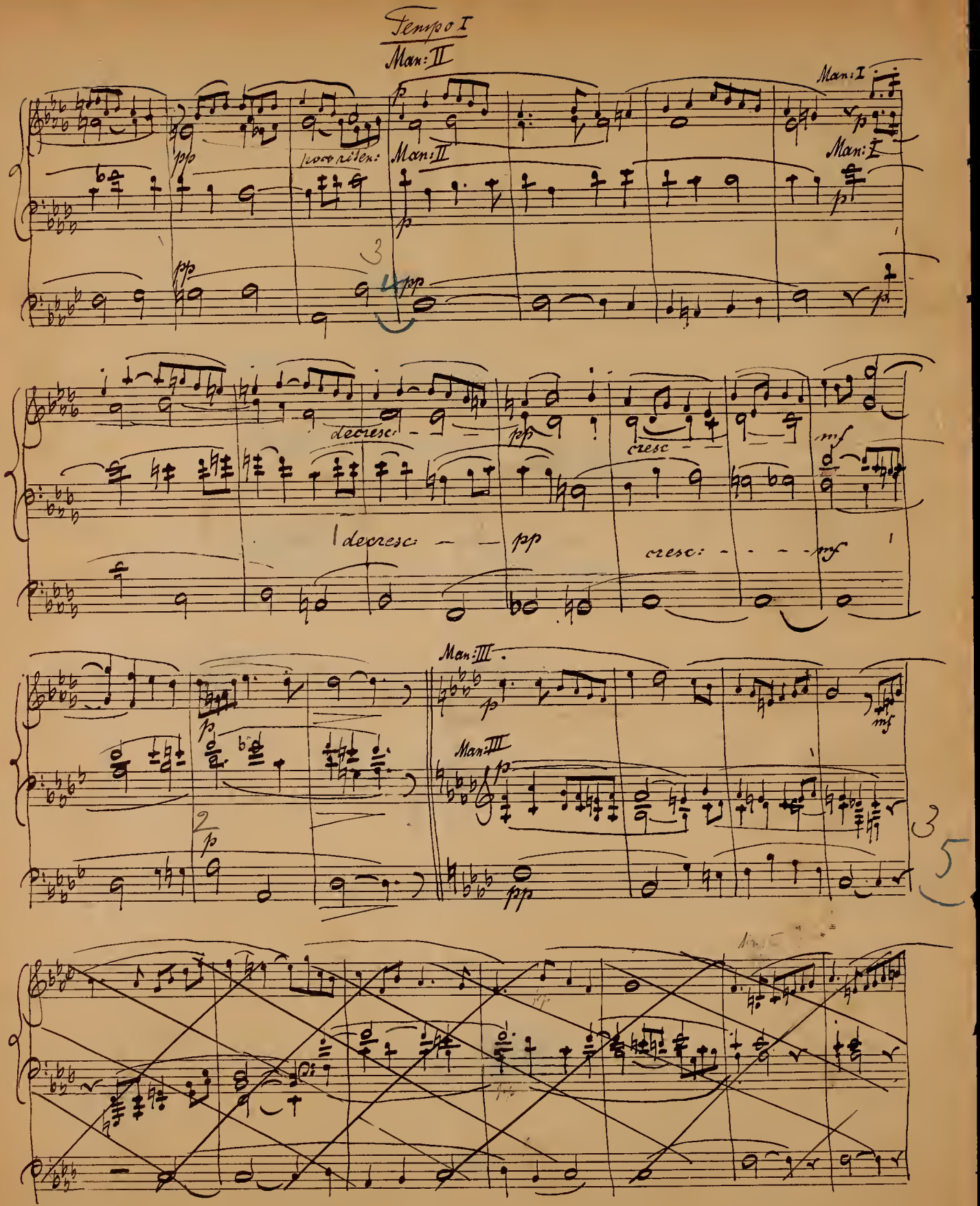
Oskar Wermann.
op. 103 No. 1.

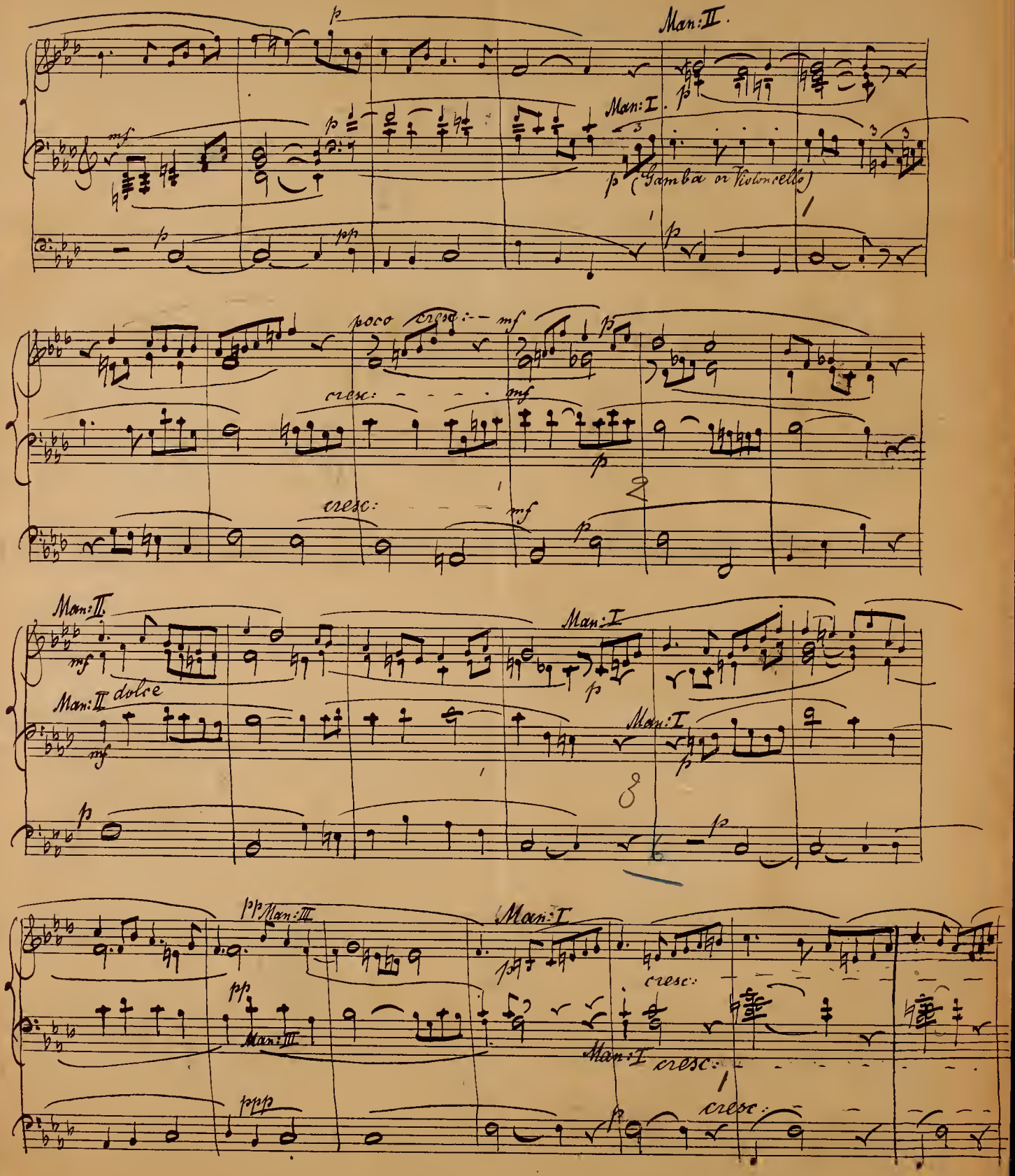



C. A. KLEMM
A. N° 2.


Man: II
p
poco cresc:
Man: II espress.
Man: III
pp
ppp
Ghost.
Man: I
dolce
mf


Man: II
Man: III
pp
poco f.
Man: I
Man: II
mf
Man: I
p dolce
Man: III
Man: I
f
decresc
mf
decresc:
p


Tempo I
Man: II
Man: I
Man: I
poco riten:
Man: II
decresc:
pp
cresc
mf
decresc: — — pp
cresc: - - - - mf
Man: III
Man: III
3
4
3
5
2


Man: II.
Man: I.
(Gamba or Violoncello)
poco cresc:
mf
cresc:
Man: II.
Man: I.
dolce
Man: III.
Man: I.
cresc:

C.A. KLEMM
A.N.º 2

Novello, Ewer & Co. 1, Berners St. W.

611
1.

To Dr Ferris Smith.

# Festal Song.

John E. West.

M.M. ♩=144

Allegro con brio.

ff

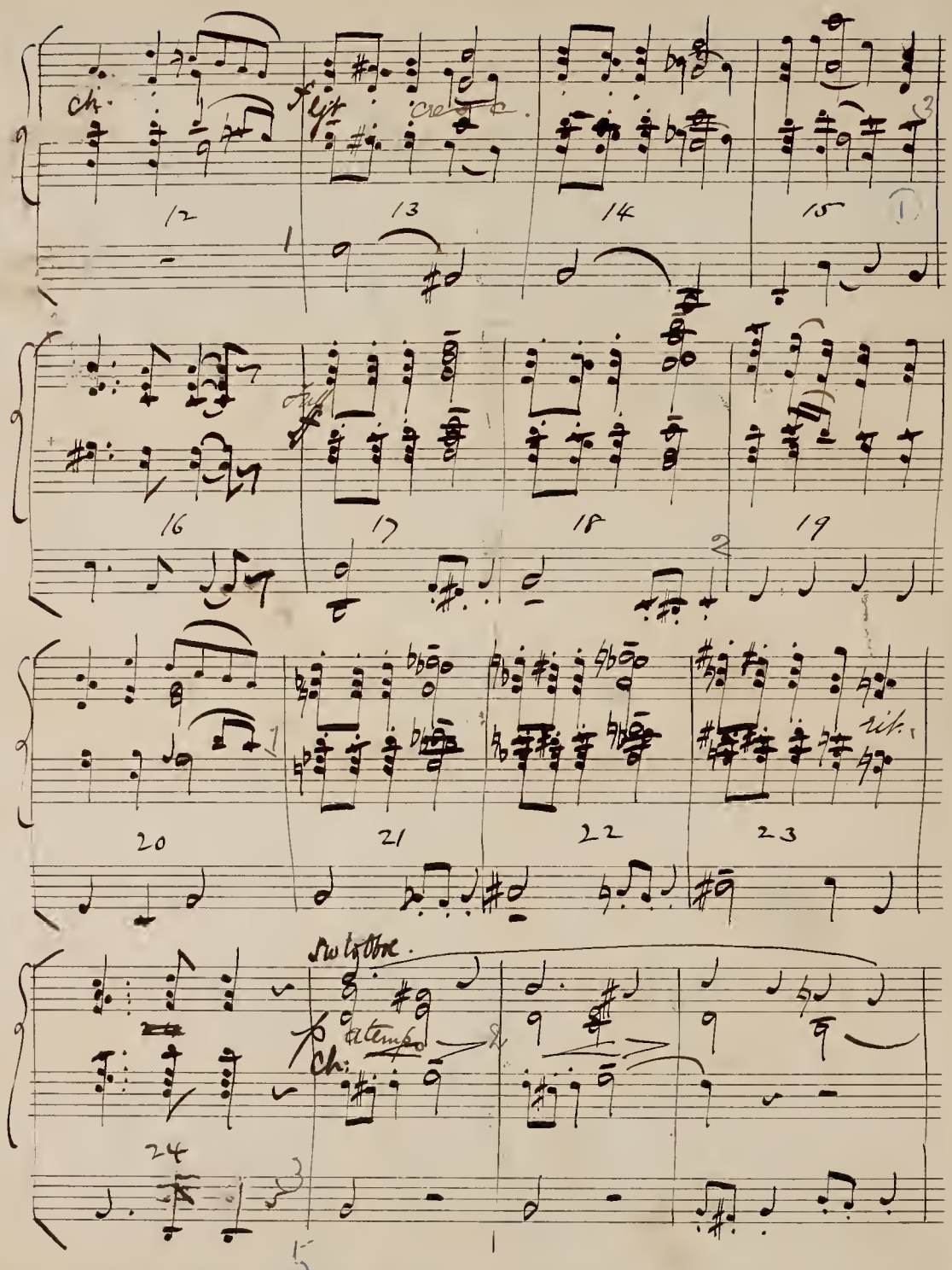
Full. ff

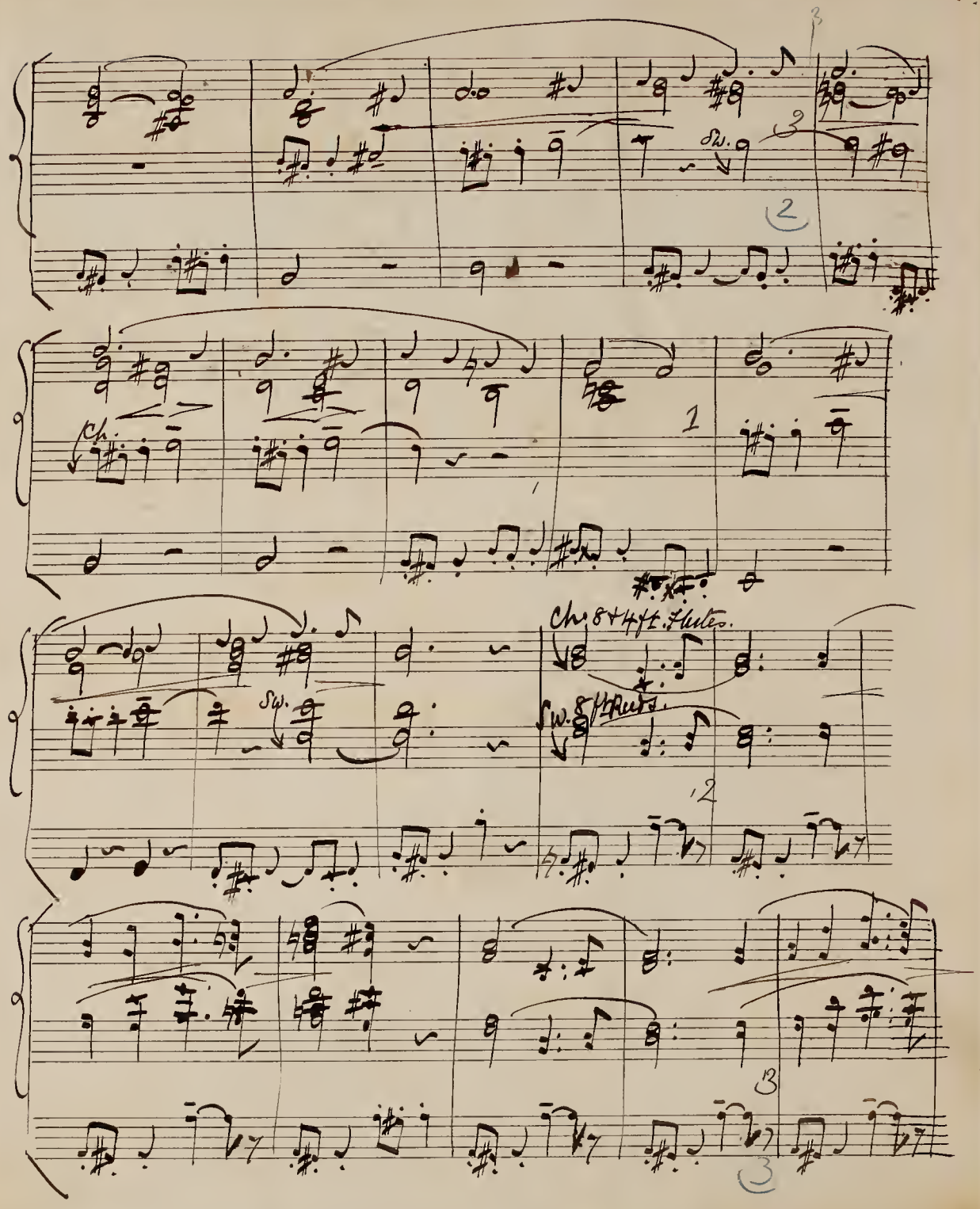
mf

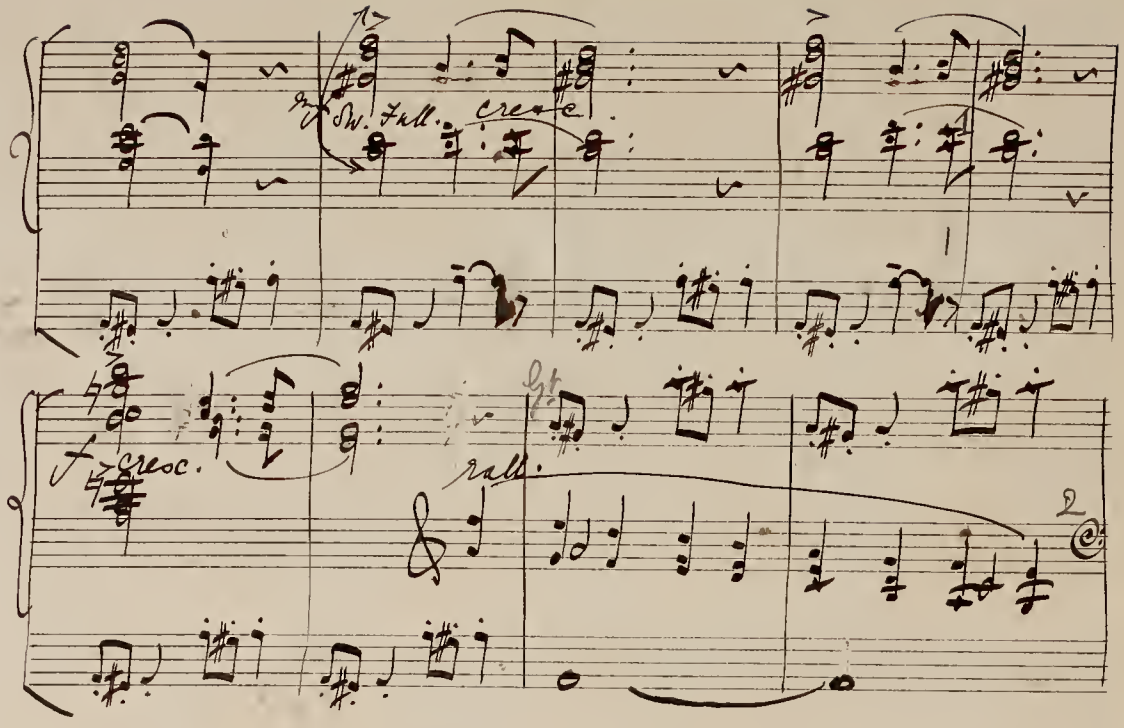
Sw. Full.

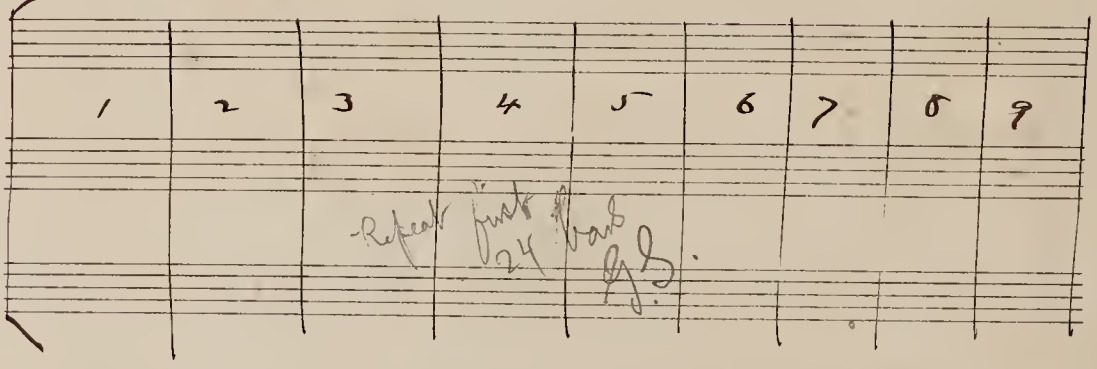
Ch. mf

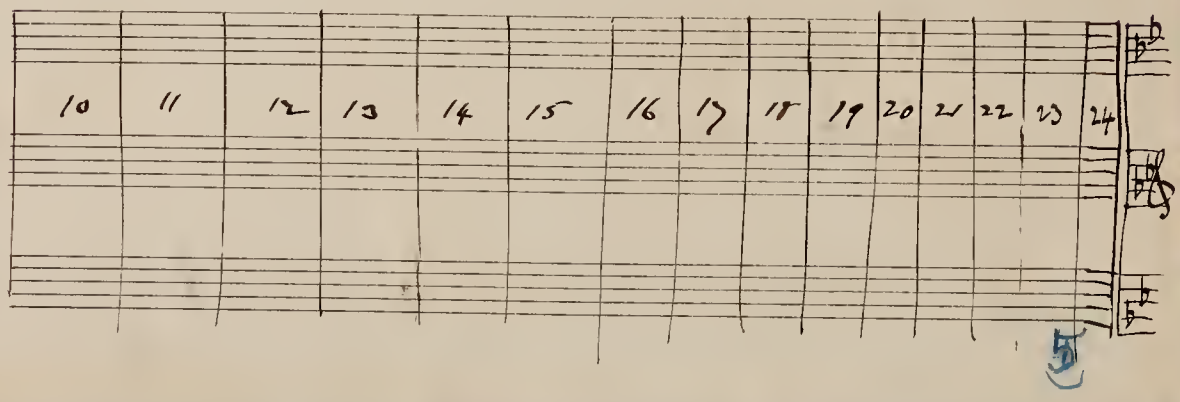
Ped.

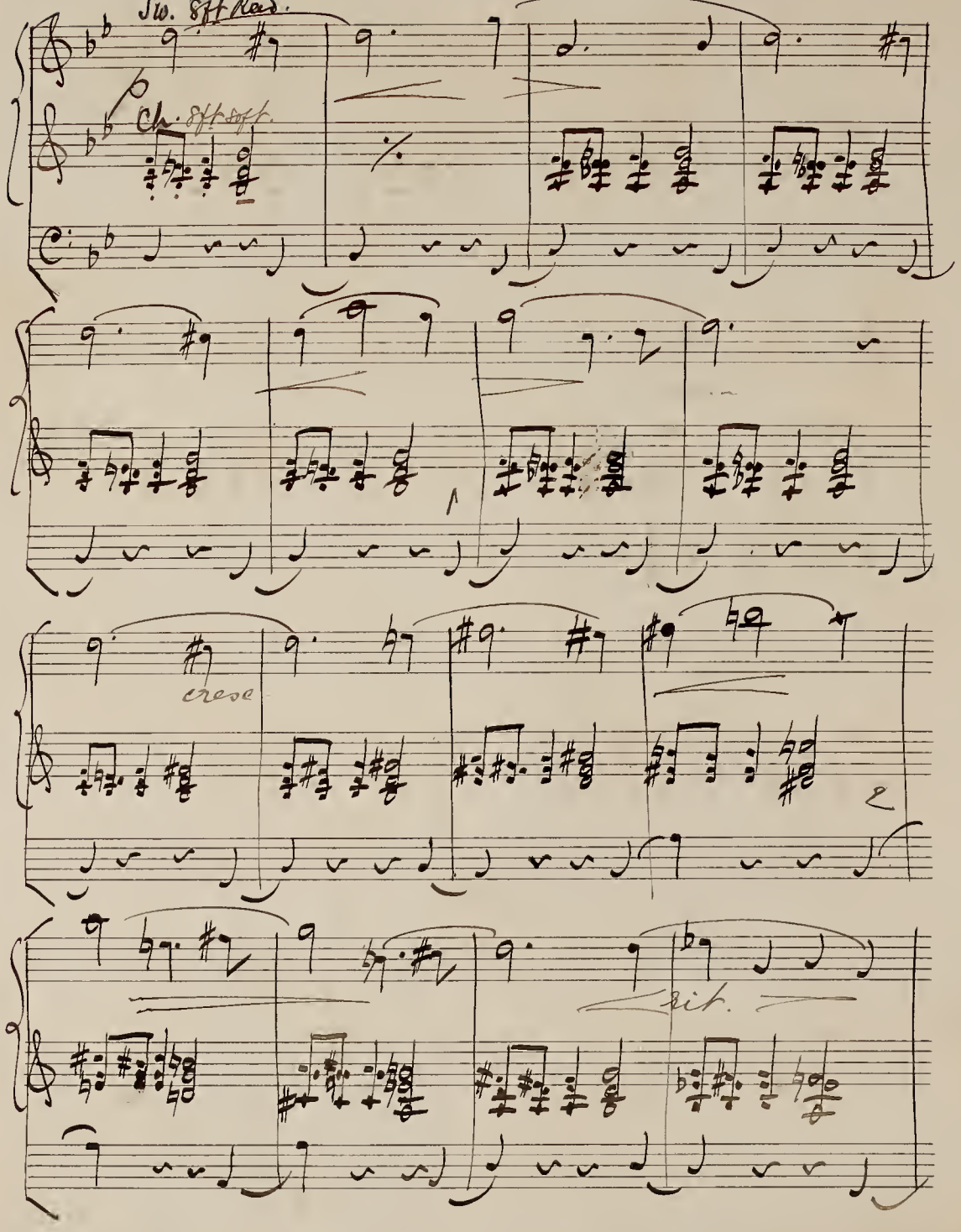

Ch.
Flt.
cresc.
12
13
14
15
16
17
18
19
20
21
22
23
rit.
Solo Oboe.
a tempo
Ch.
24

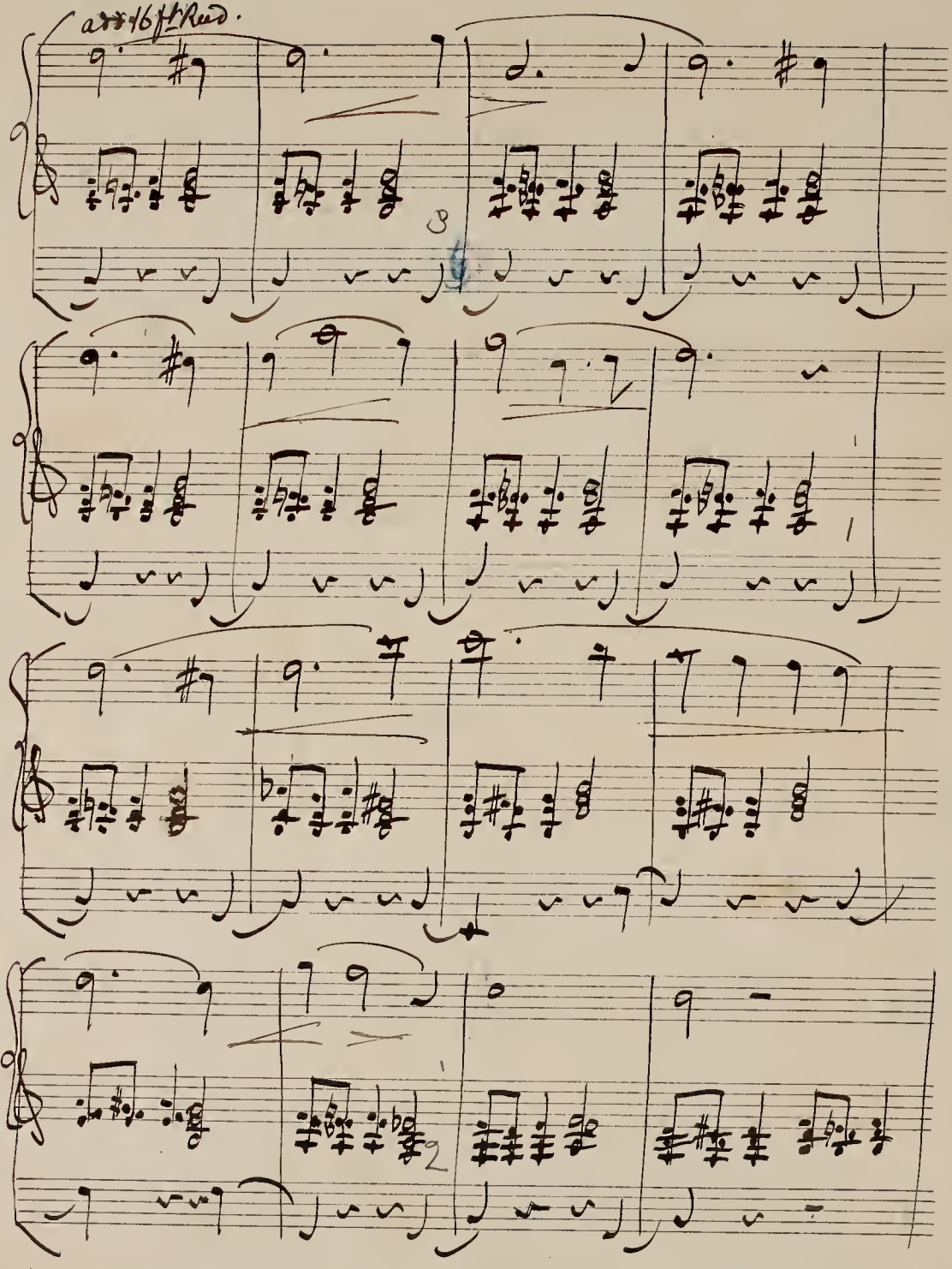

Sw.
Ch.
Ch. 8ft 4ft. Flutes.
Sw. 8ft Flutes.

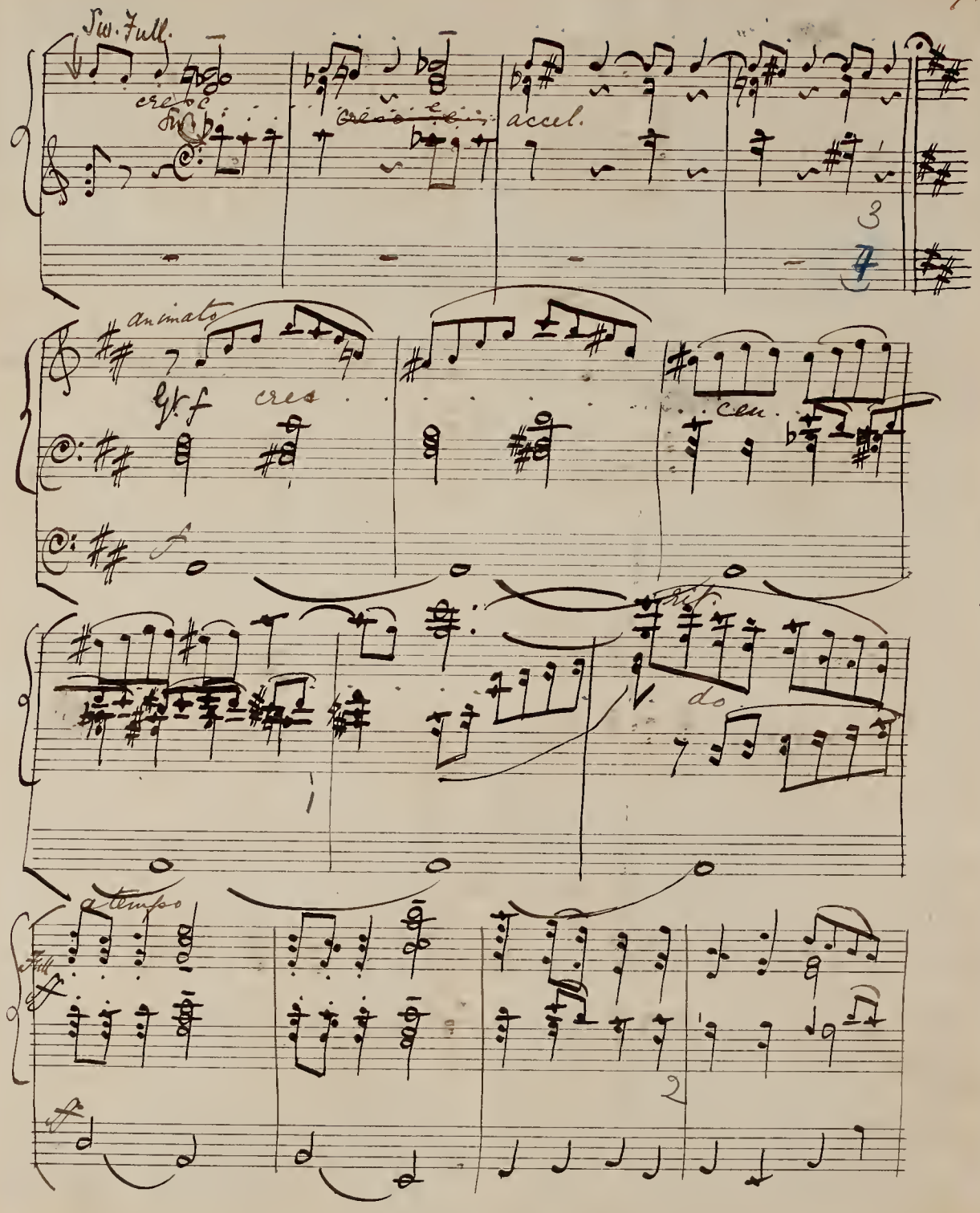

Sw. Full.
cresc
f cresc.
rall.

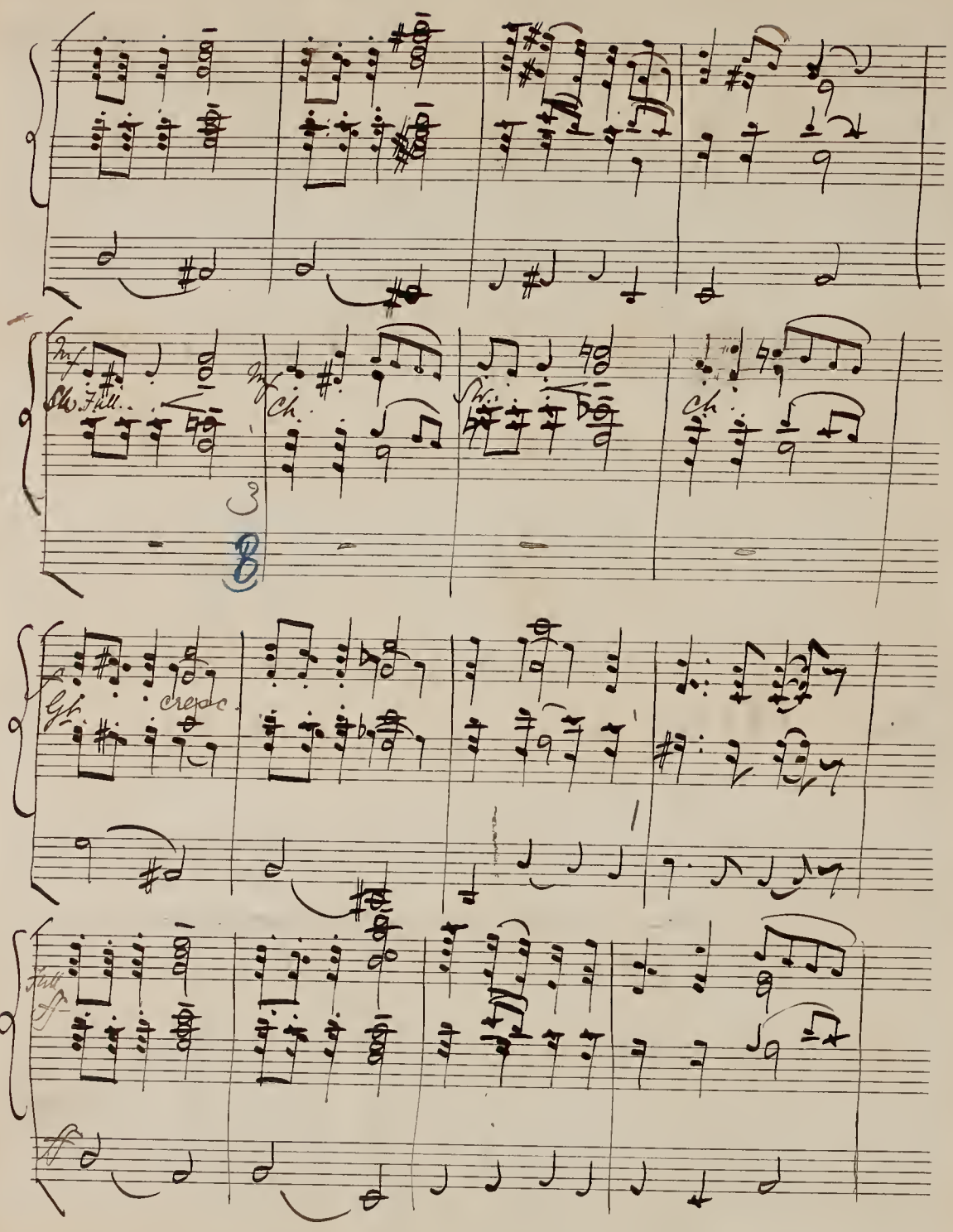

1
2
3
4
5
6
7
8
9
Repeat first 24 bars

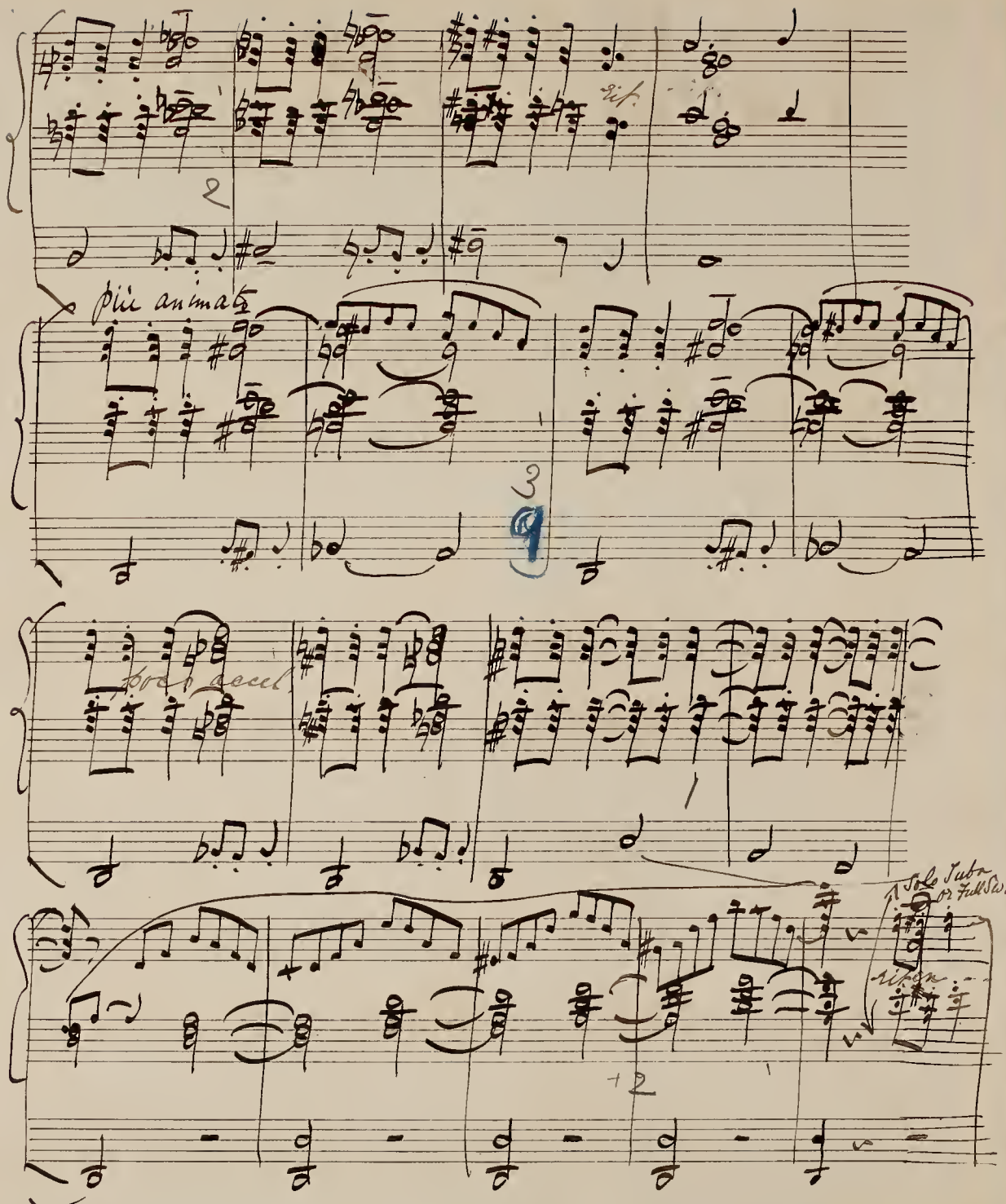

10
11
12
13
14
15
16
17
18
19
20
21
22
23
24

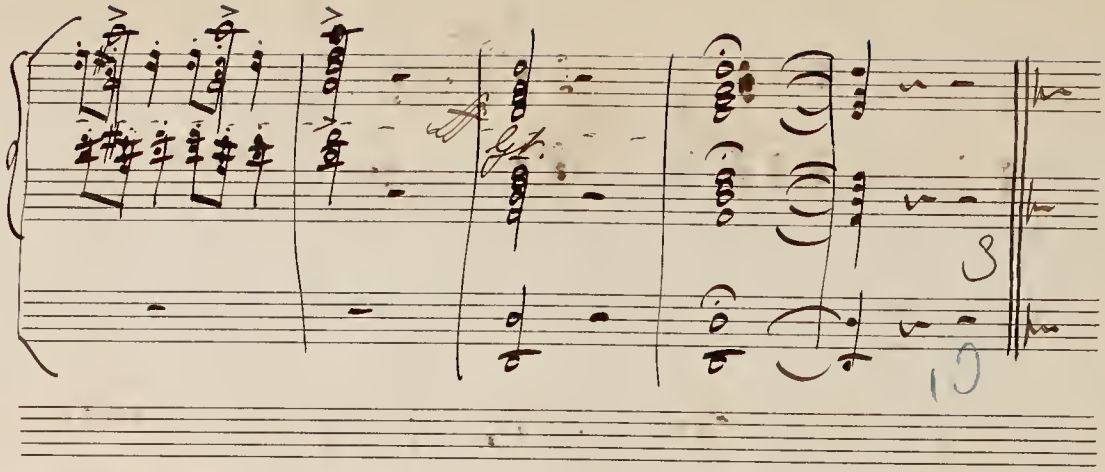

Sw. 8ft Reed.
Ch. 8ft soft.
cresc
2
rit.


a tempo 16ft Rec.


Sw. Full.
cres.
Cres.
accel.
animato
ff
cres
cen.
rit.
do
a tempo
Full
ff

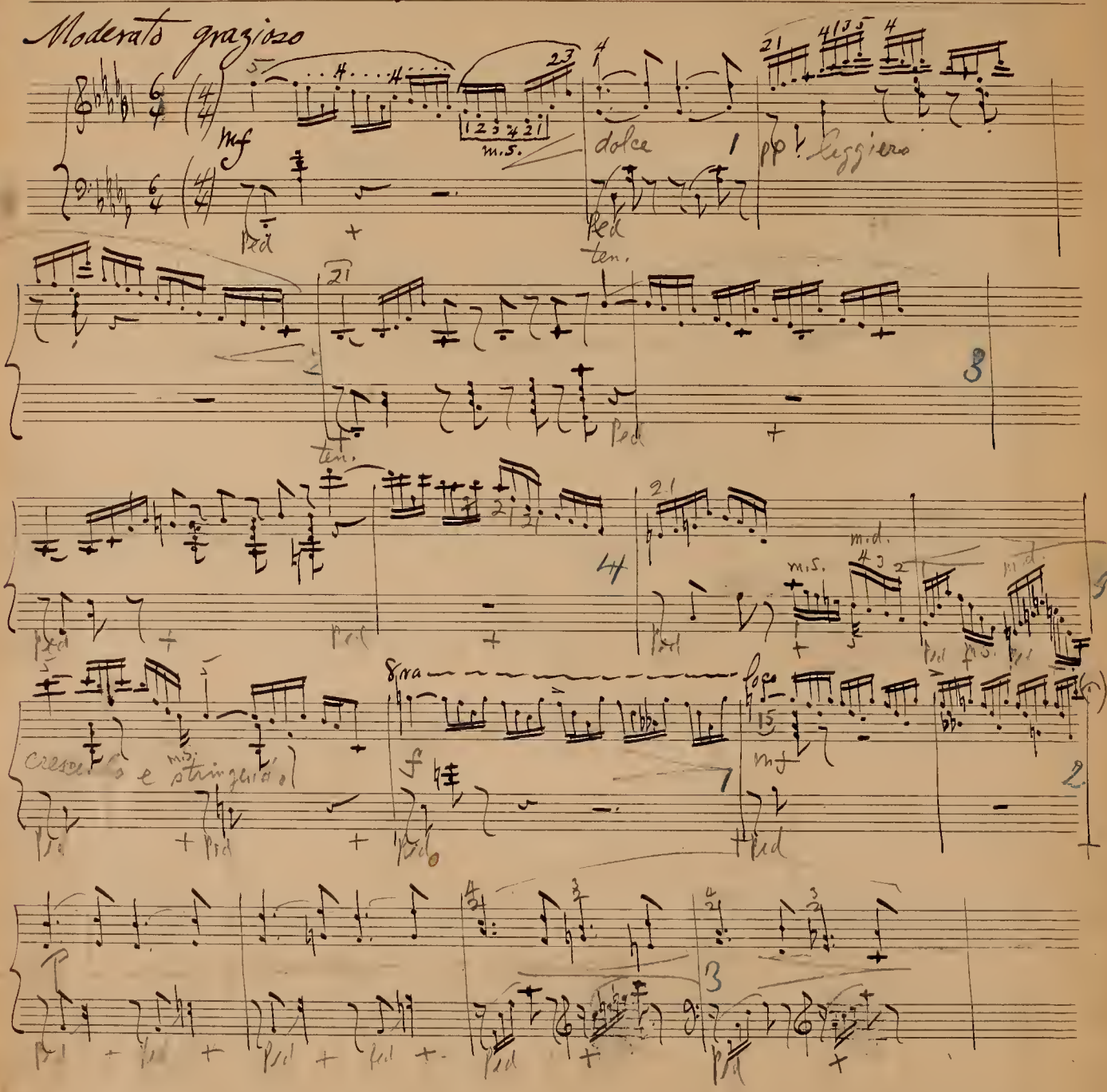

mf
Ob. Flöte
mf
Ch.
Vl.
Ch.
3
cresc.
Flöte
ff
ff

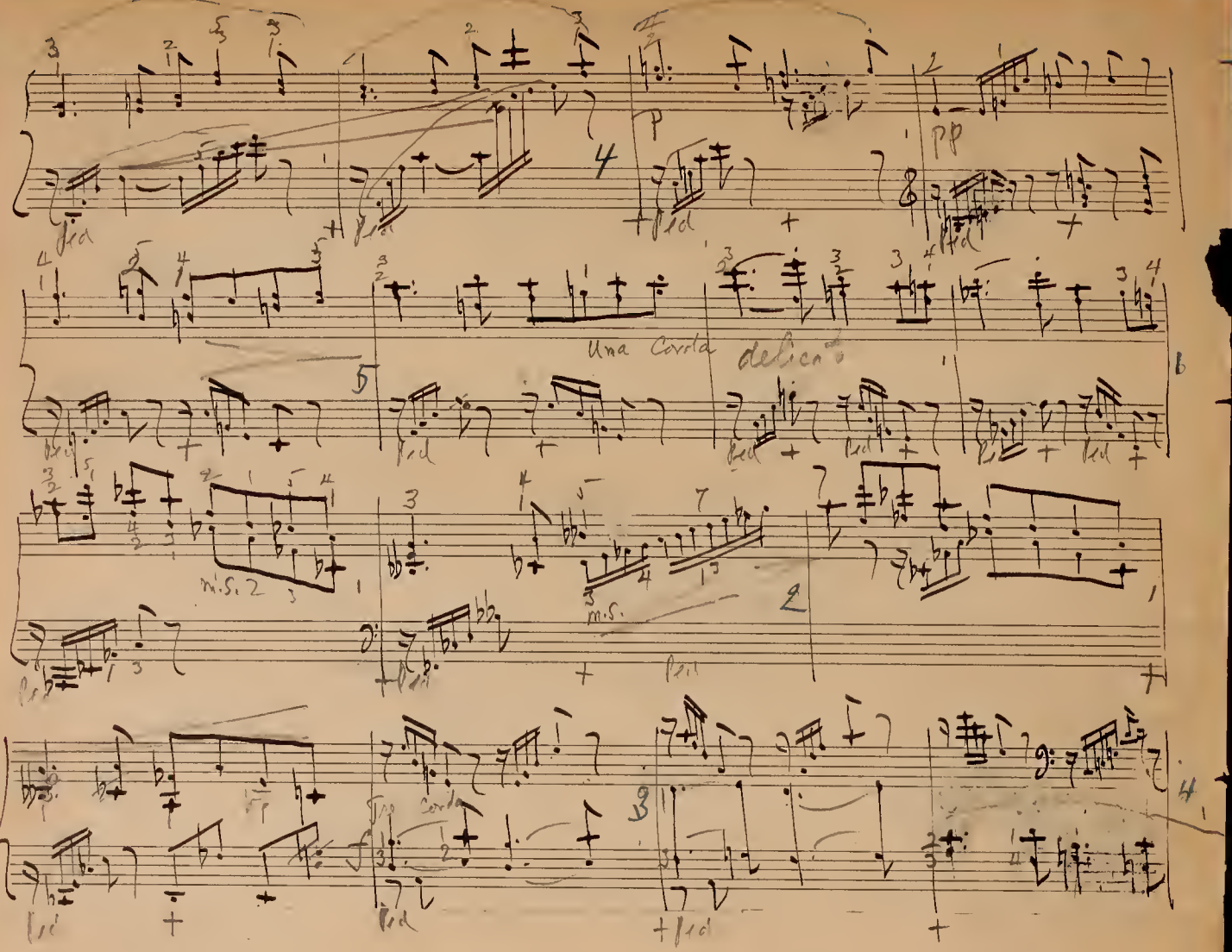

più animato
sempre accel.
1. Solo Tuba
or Fullw.

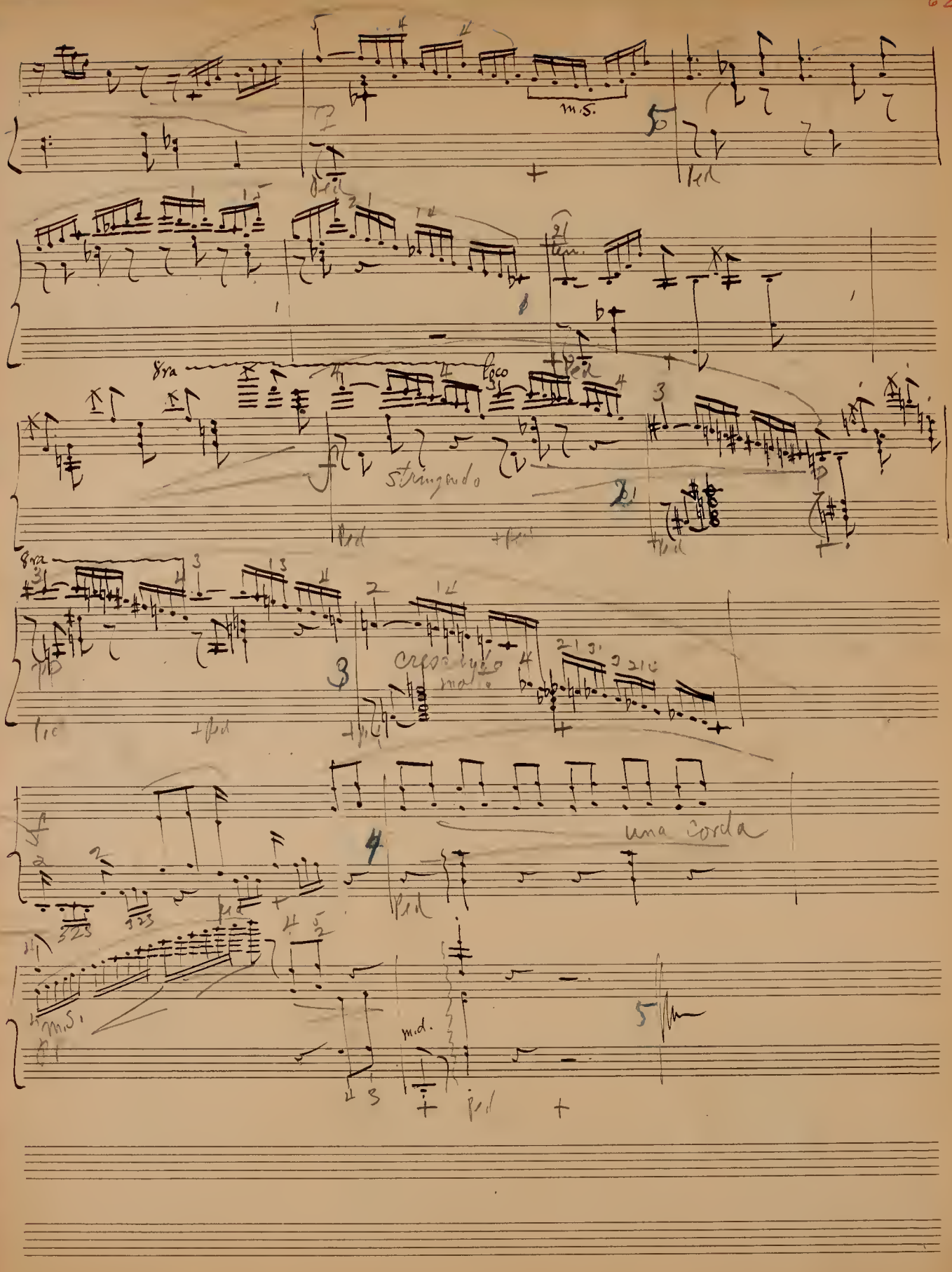

8
19

# Bagatelle

Arthur Whiting




p
pp
Una Corda
delicato
m.s.
m.s.
Una Corda

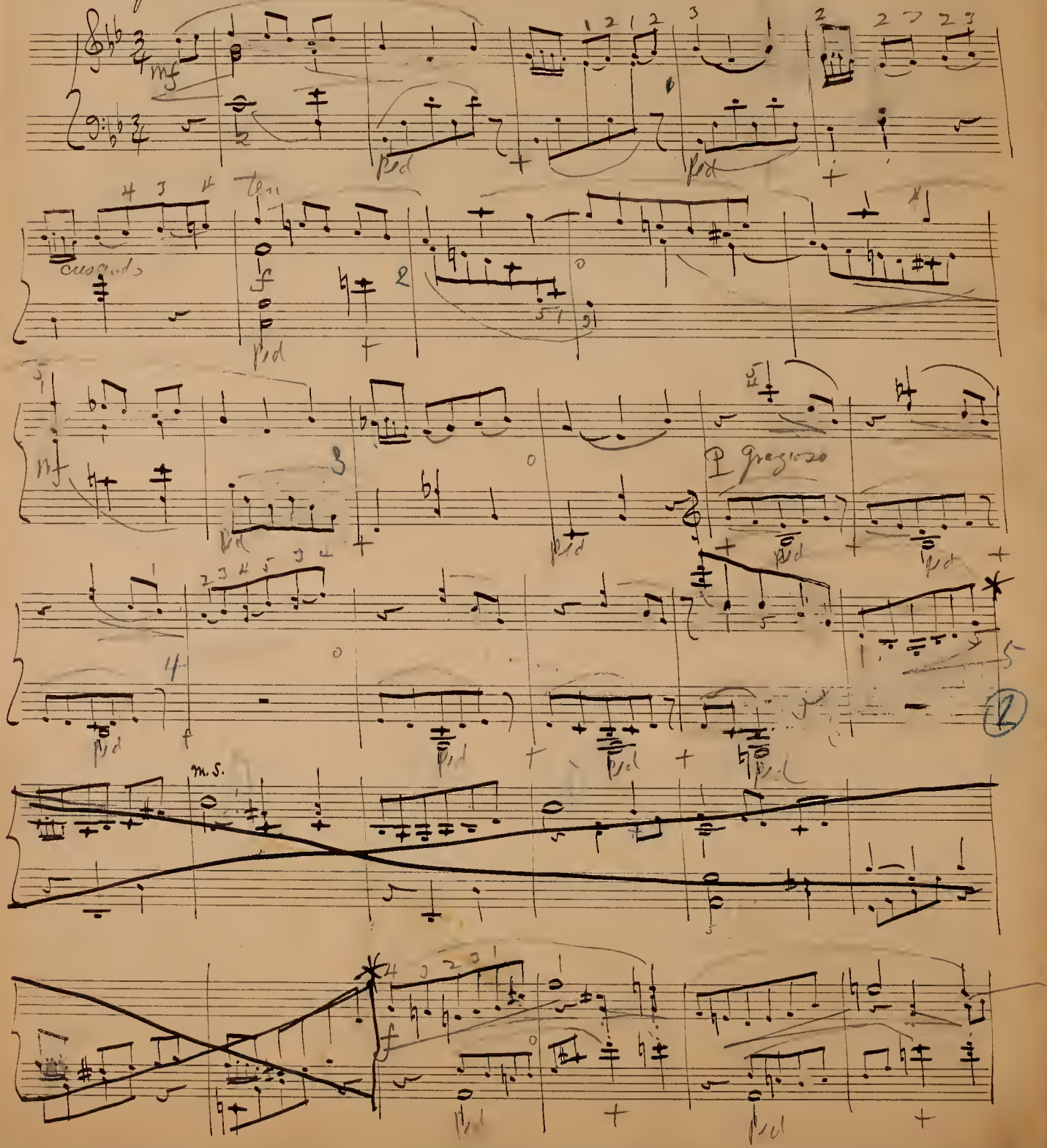

m.s.
8va
loco
stringendo
cresc. molto
una corda
m.s.
m.d.

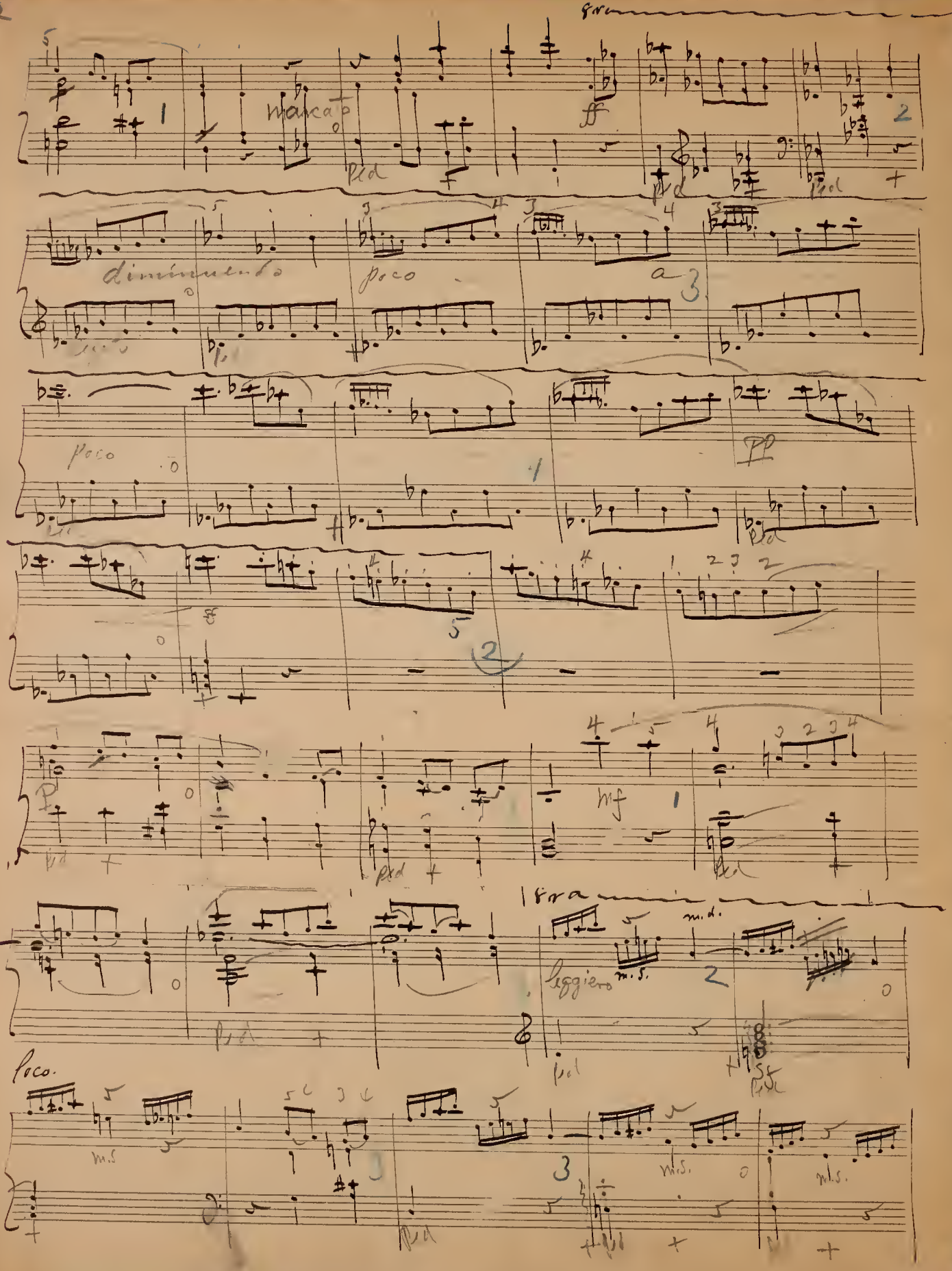
6271

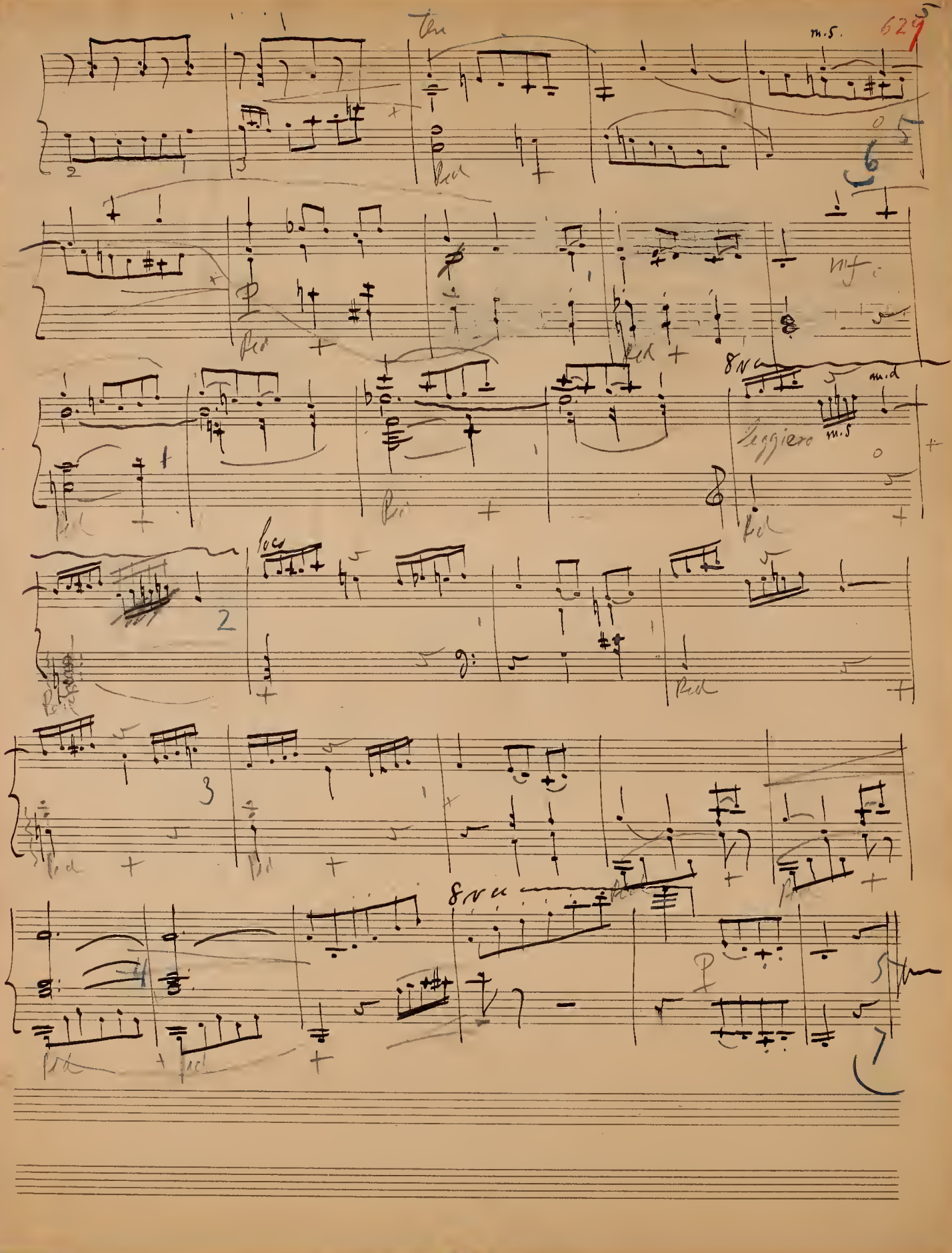
# Minuet

Arthur Whiting

Tempo di Menuetto




gra
marcato
ff
diminuendo
poco
a
poco
pp
mf
Ped
Ped.
Ira
leggiero
m.d.
m.s.
poco.


m.s.
629
6
mf
8va
m.d
m.s
leggiero
loco
2
3
8va
p
7

Swell – reed, 8 ft.
Choir – dulciana, 8 ft.
and soft 4 ft. flute.
Great – diapasons, 8 and 4 ft.
Pedal – Bourdon, 16 ft
coupled to Choir.

Offertory

Arthur Whiting

631 1

Andante non Mdo.

Ch.

4 ft. off.

Man.

Ped.

Ch.

Swr.

p

cresc.

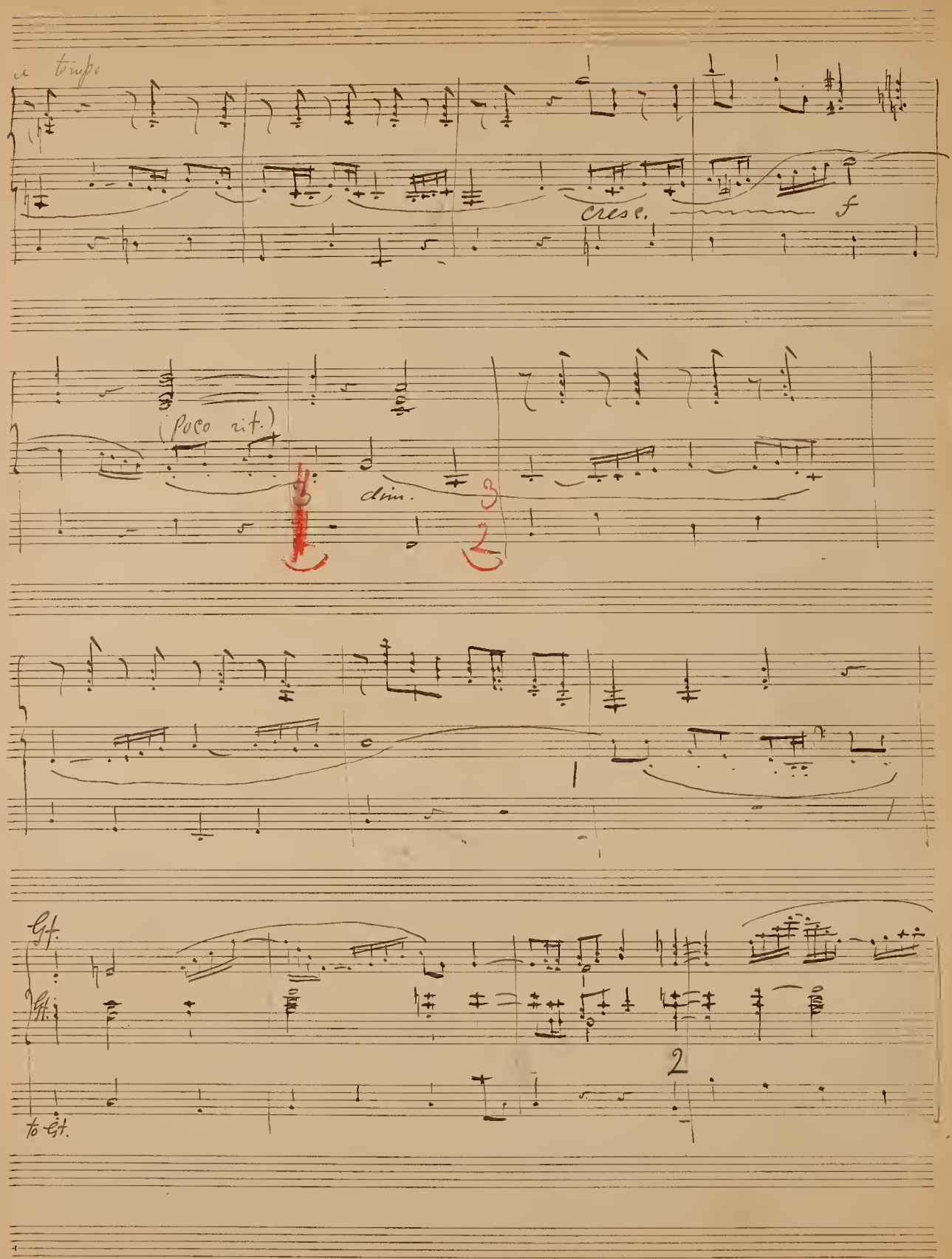
Meno Mosso

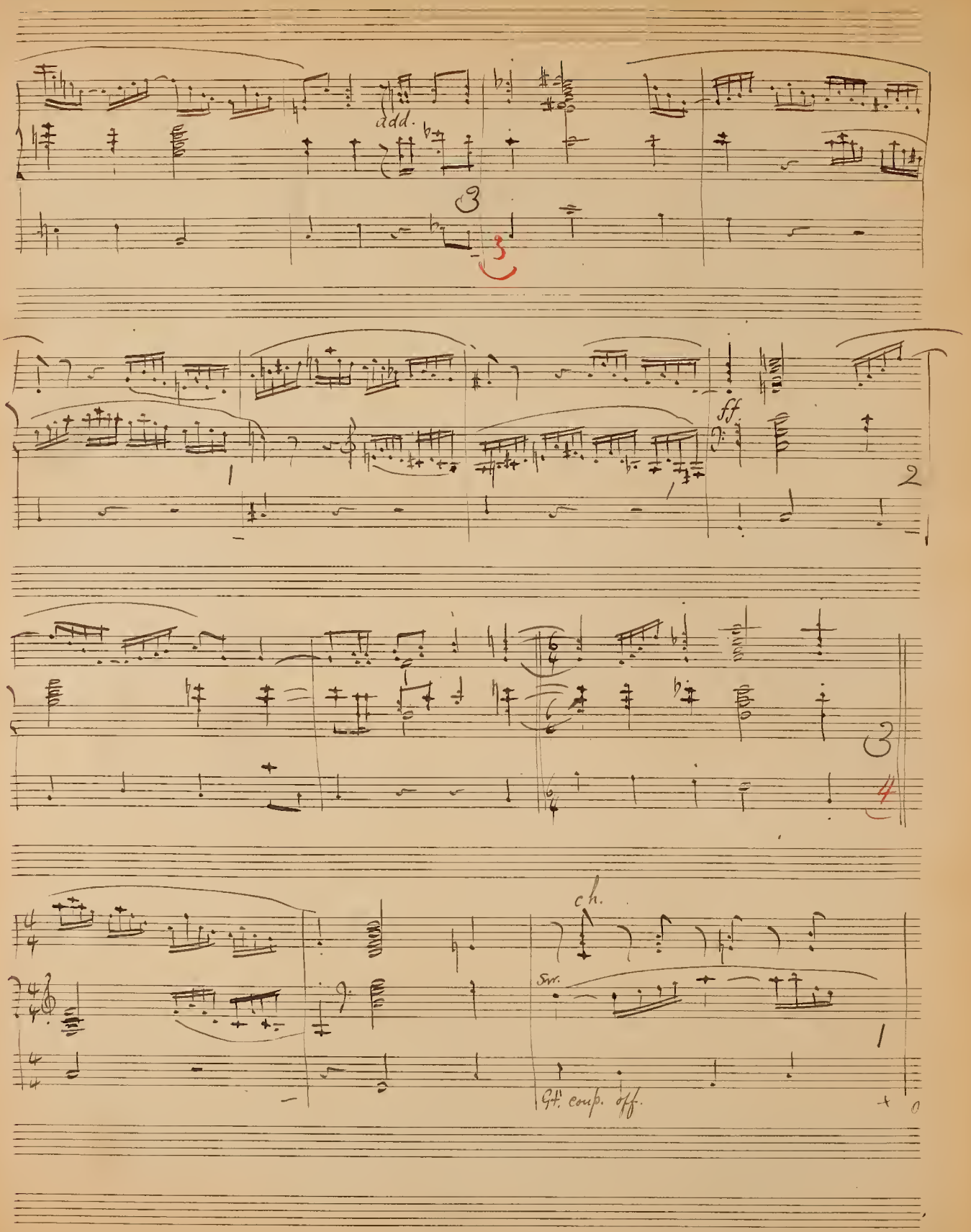
P

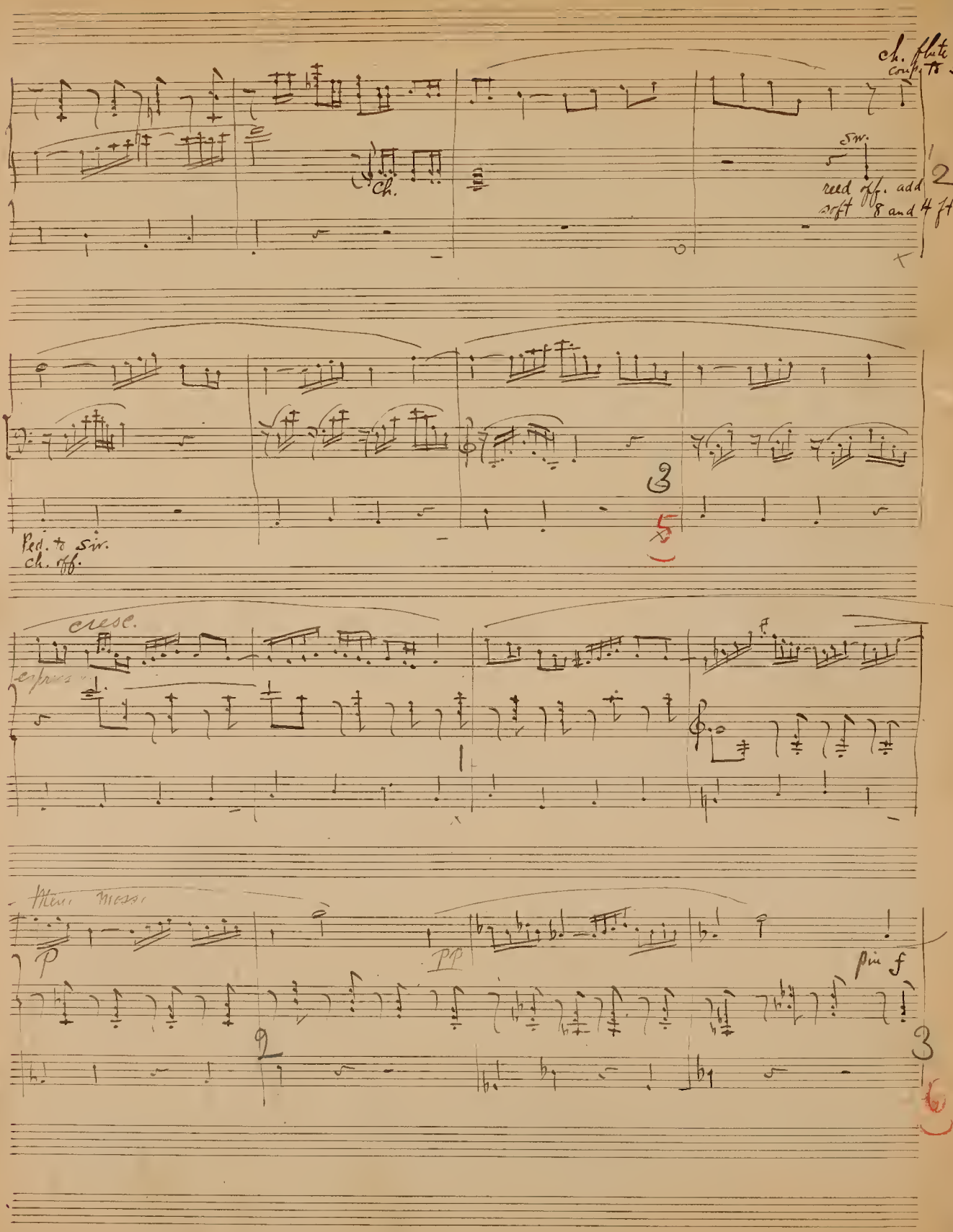
PP

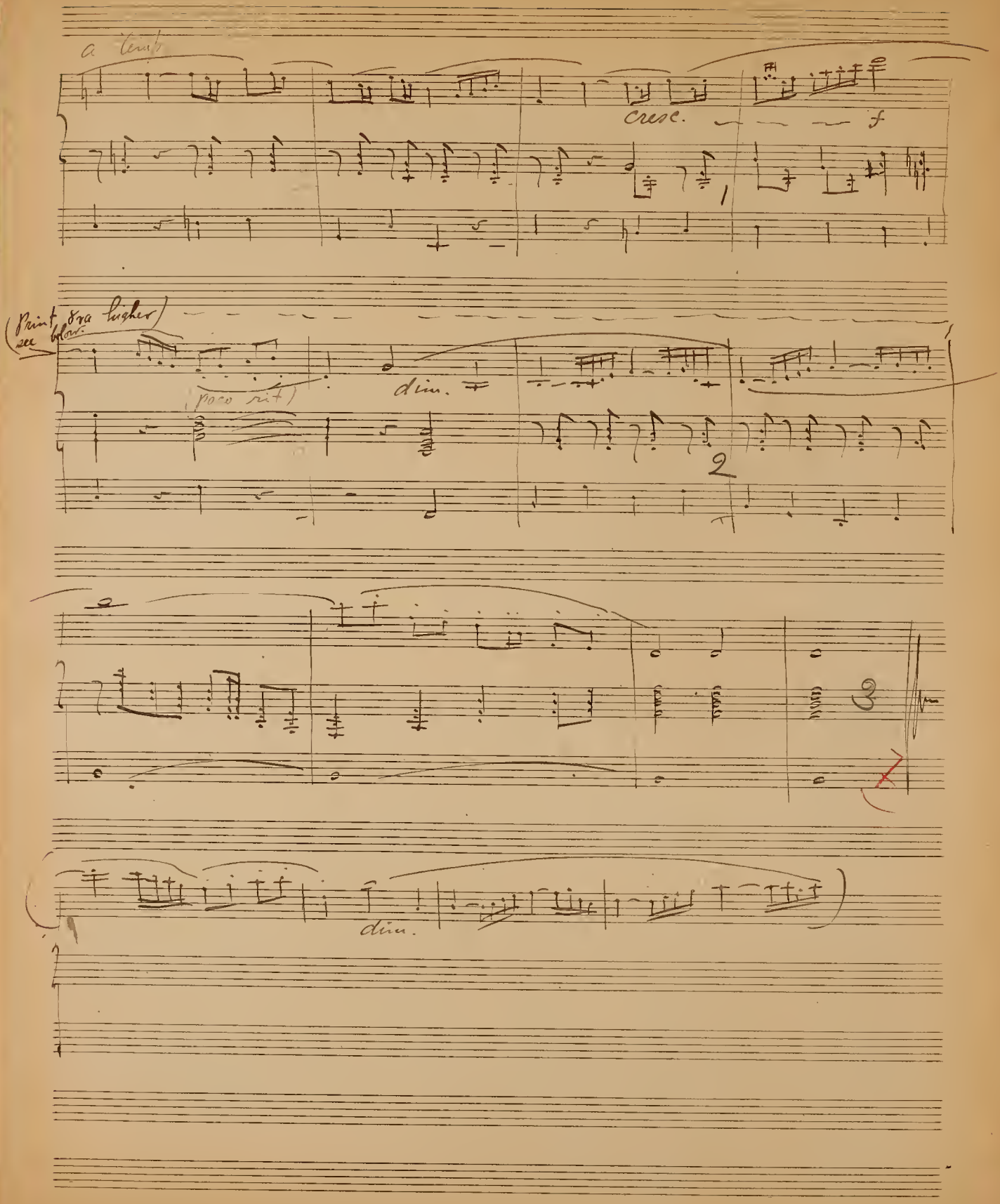
Pin

2 d


a tempo
cresc.
f
(poco rit.)
dim.
3
2
1
Gt.
Gt.
2
to Gt.


add.
ff.
ch.
Swr.
Gt. coup. off.


ch. flute 8 ft.
couple to sw.
sw.
reed fff. add
soft 8 and 4 ft.
Ch.
Ped. to sw.
ch. fff.
cresc.
espress.
Meno Mosso
p
pp
più f


a tempo
cresc.
f
(Print 8va higher)
see Oboe
(poco rit.)
dim.
dim.

Swell – 8 ft. PP
Choir – 8 ft. P
Great – 8 ft. Mf coupled to Swell
Pedal – 8 ft. P
or Coupled to Choir

# Service Prelude

Con Moto.

Sw.

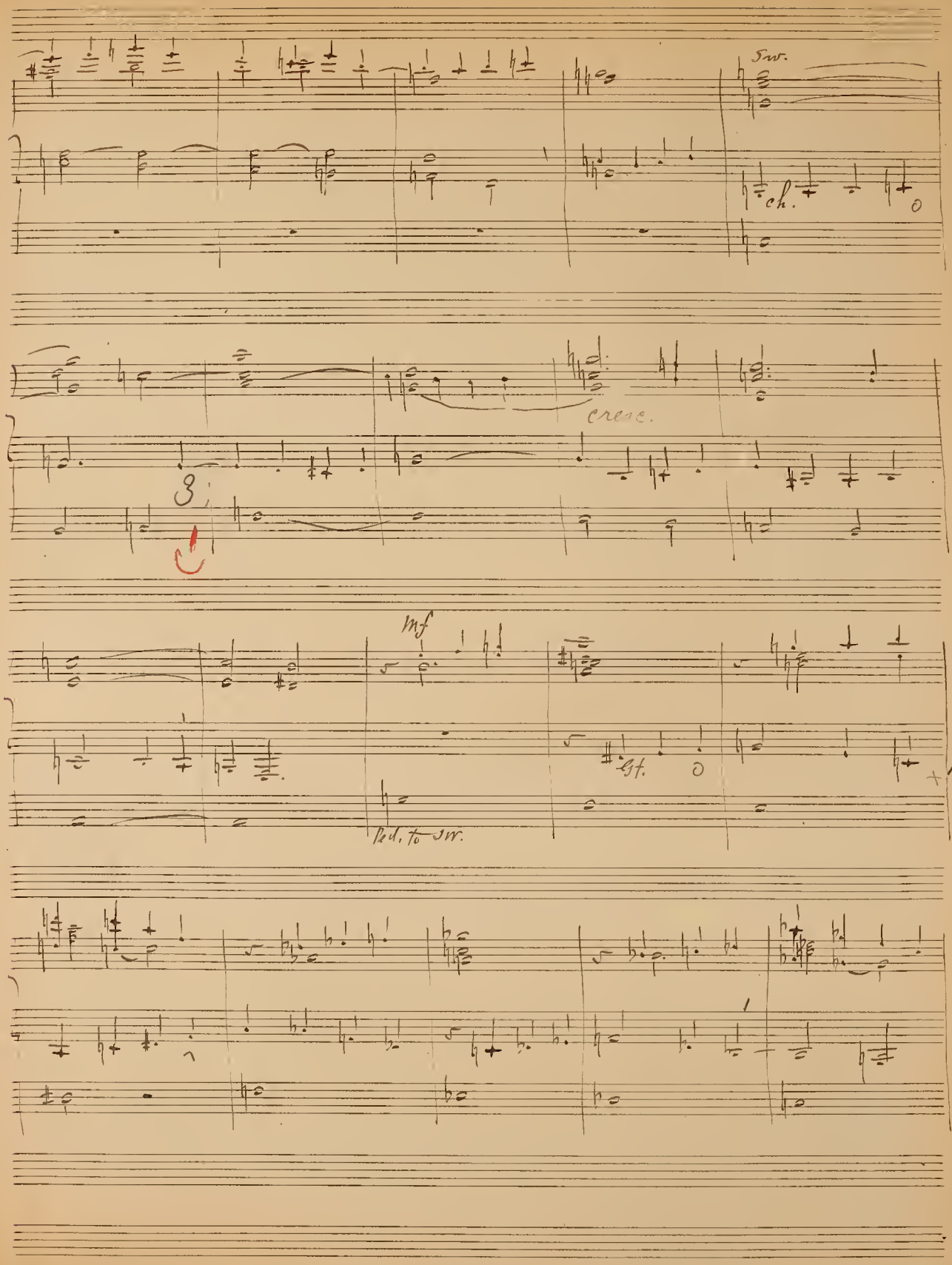
sempre Legato.

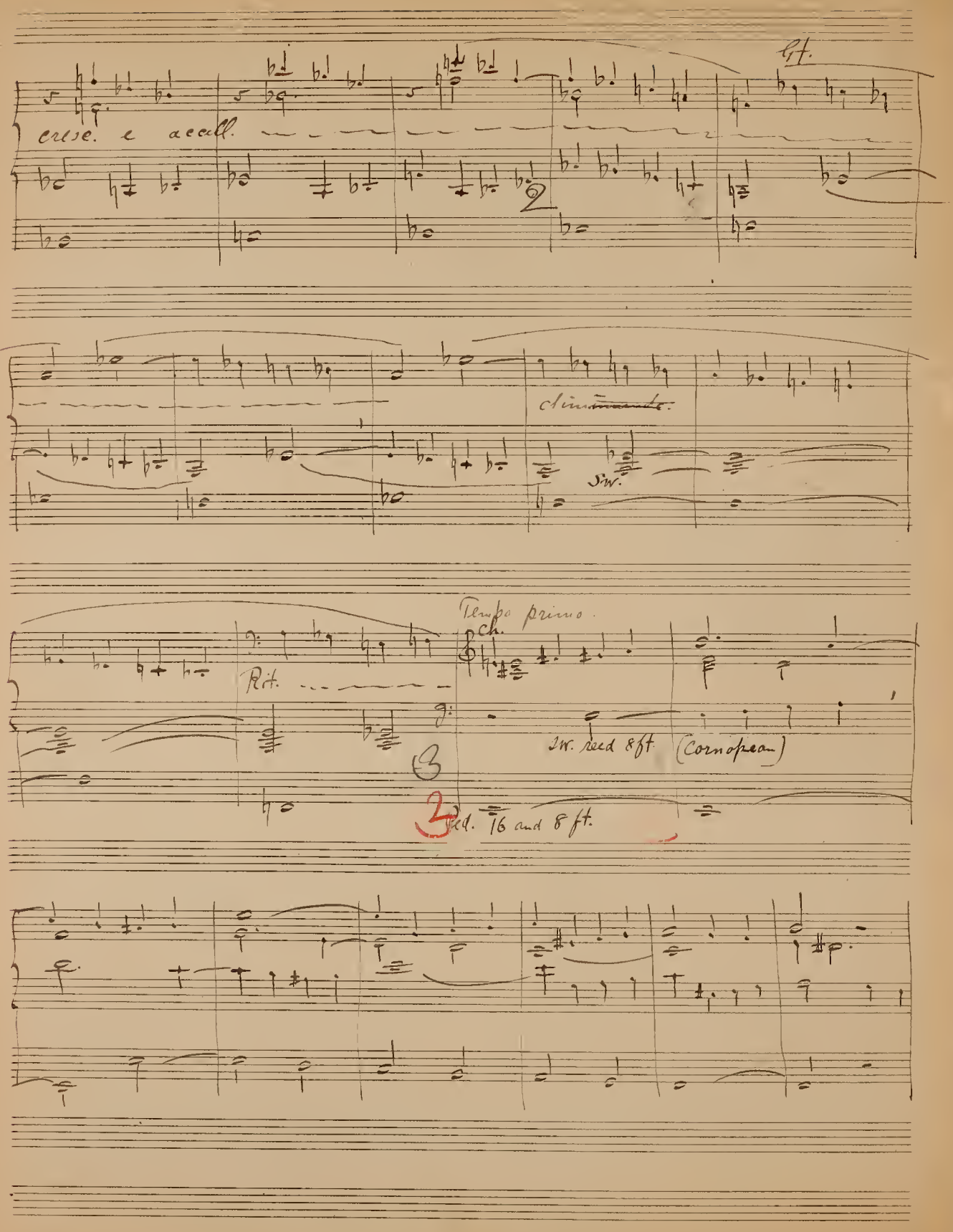
Man.

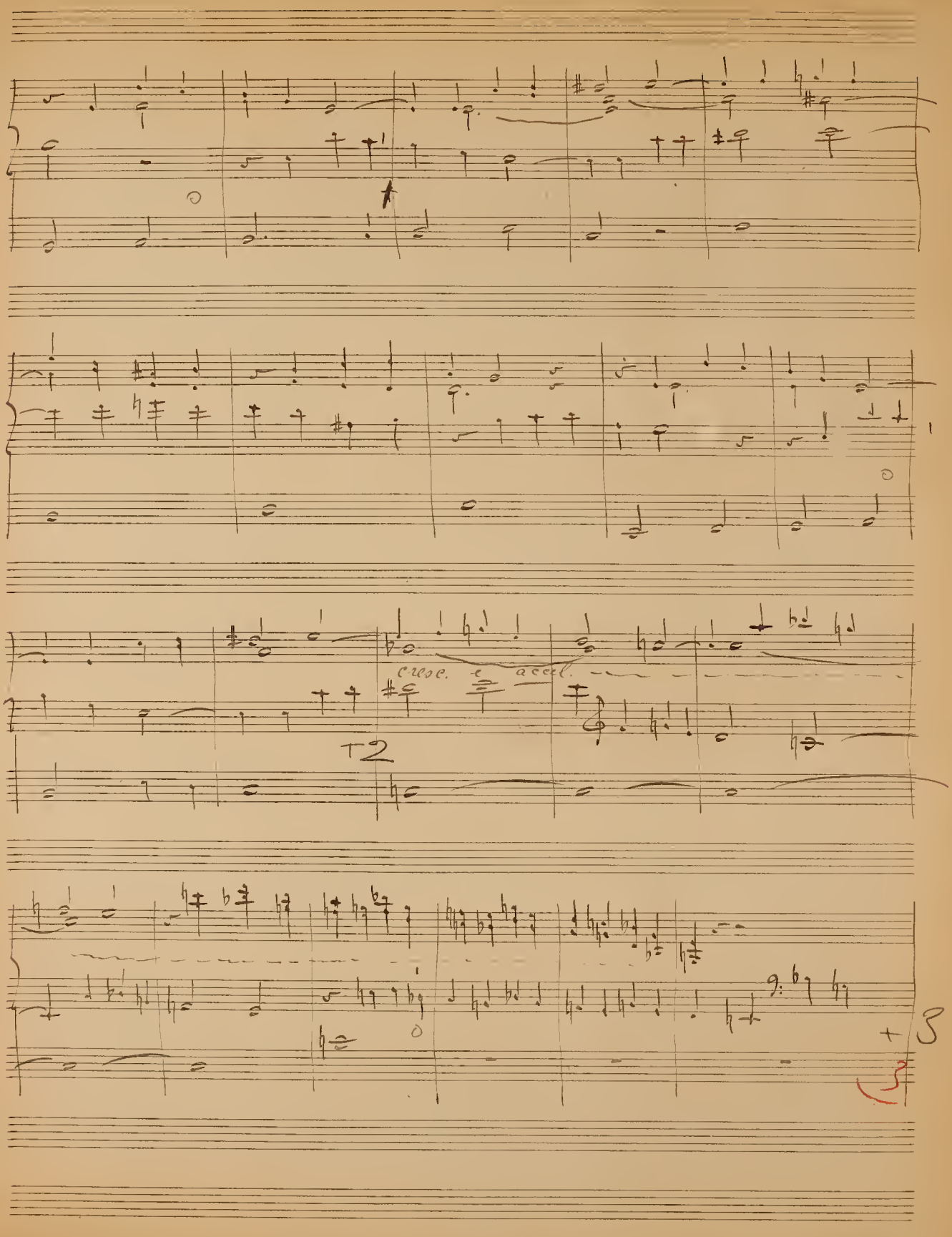
Sw.

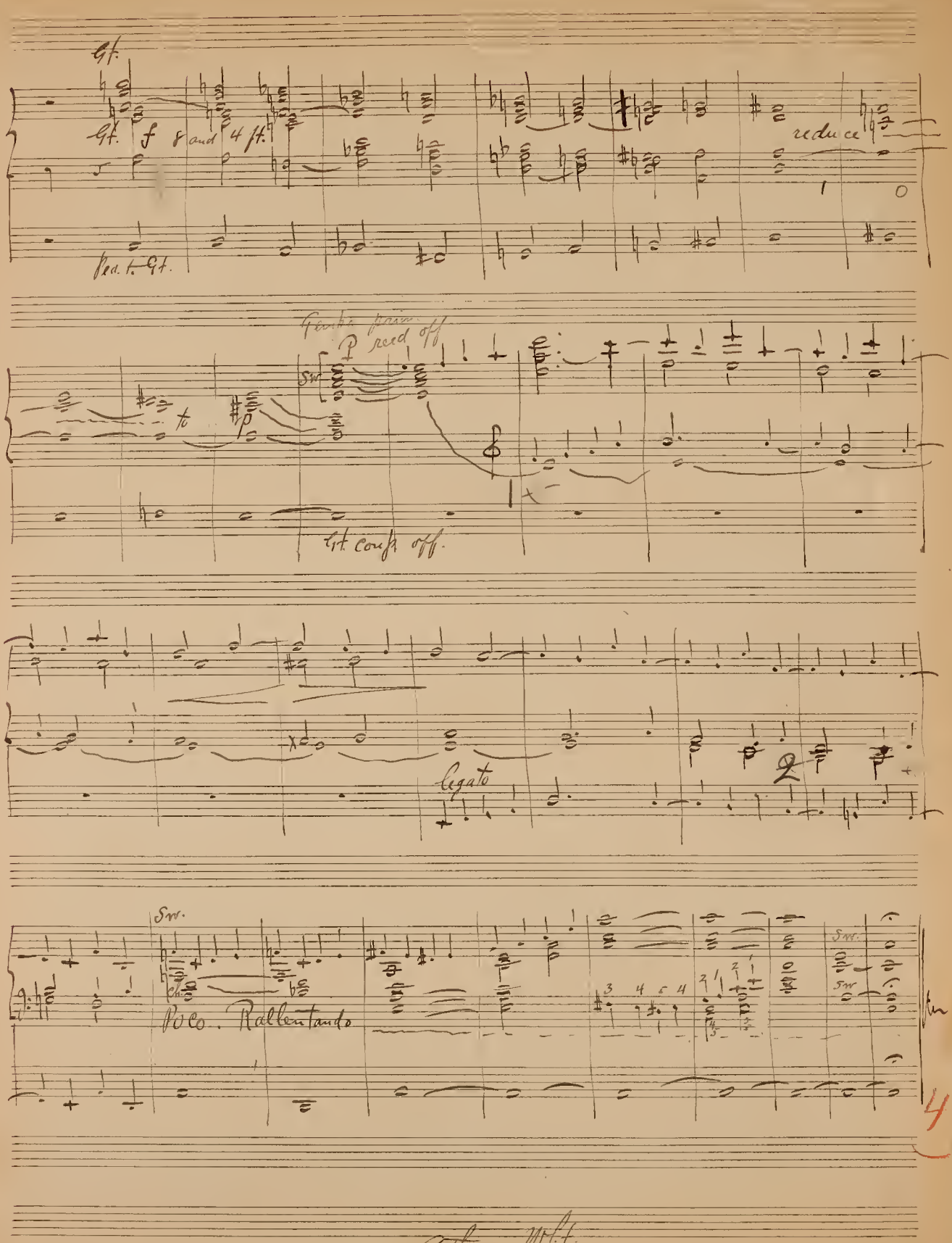
Ped.

add 8 ft to P


Sw.
ch.
cresc.
8
mf
Gt.
Red. to Sw.


Ped.
cresc. e accell.
2
diminuendo.
Sw.
Tempo primo.
Ch.
Rit.
3
Sw. reed 8ft (Cornopean)
2
Ped. 16 and 8 ft.


cresc. e accel.
+2
+3




4

Arthur Whiting
146 Boylston St. Boston Mass.

O.K.



# Communion.*

Geo. E. Whiting. A.A.G.O.

Sw. Oboe.
Gt. Gamba.
Ch. Clarinett.

Con moto Moderato.

Gt.

Ch.

8 ft.

Ch.

Gt. Fl. 8 (Coupled to Sw.)

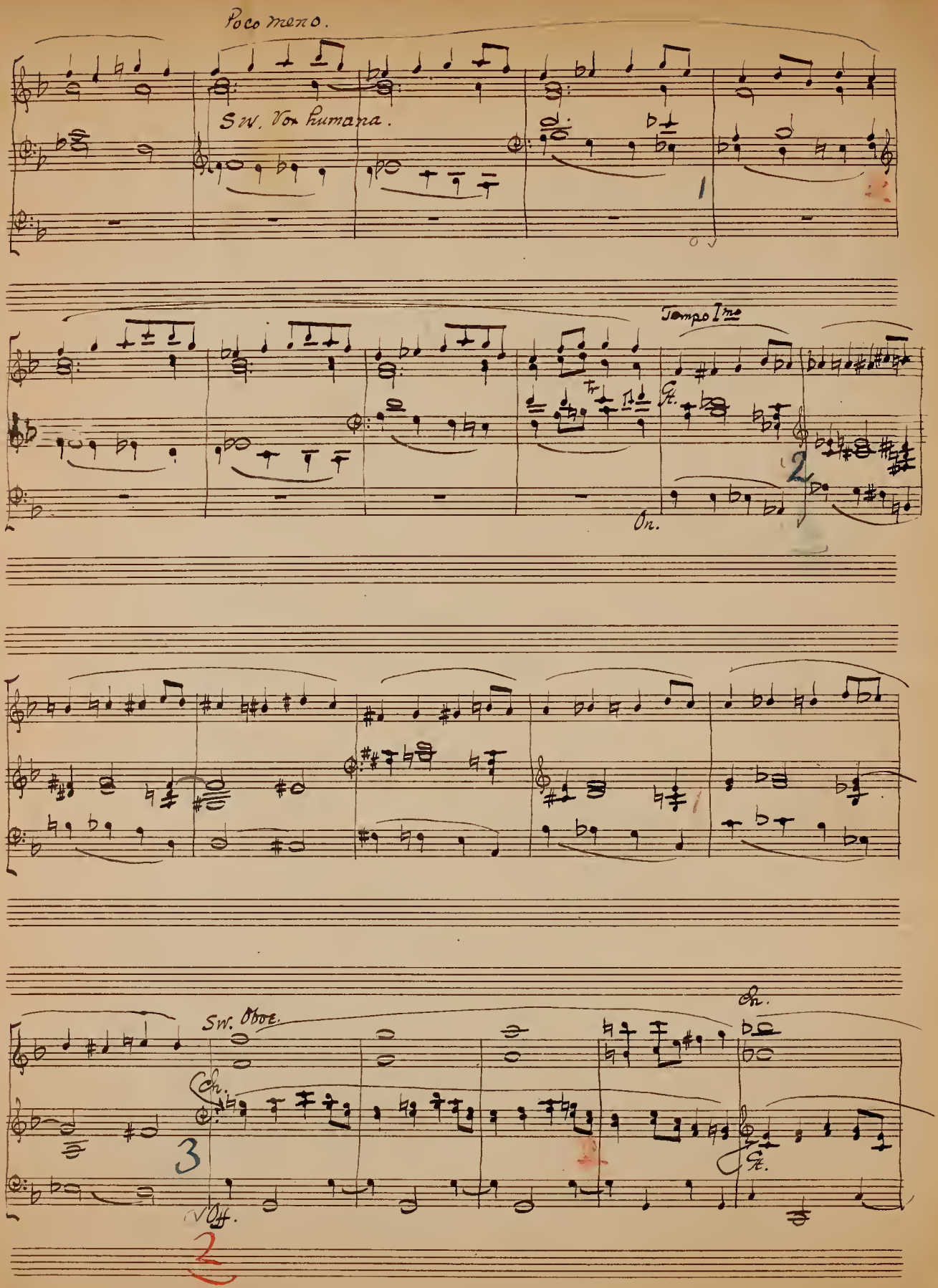
Sw.

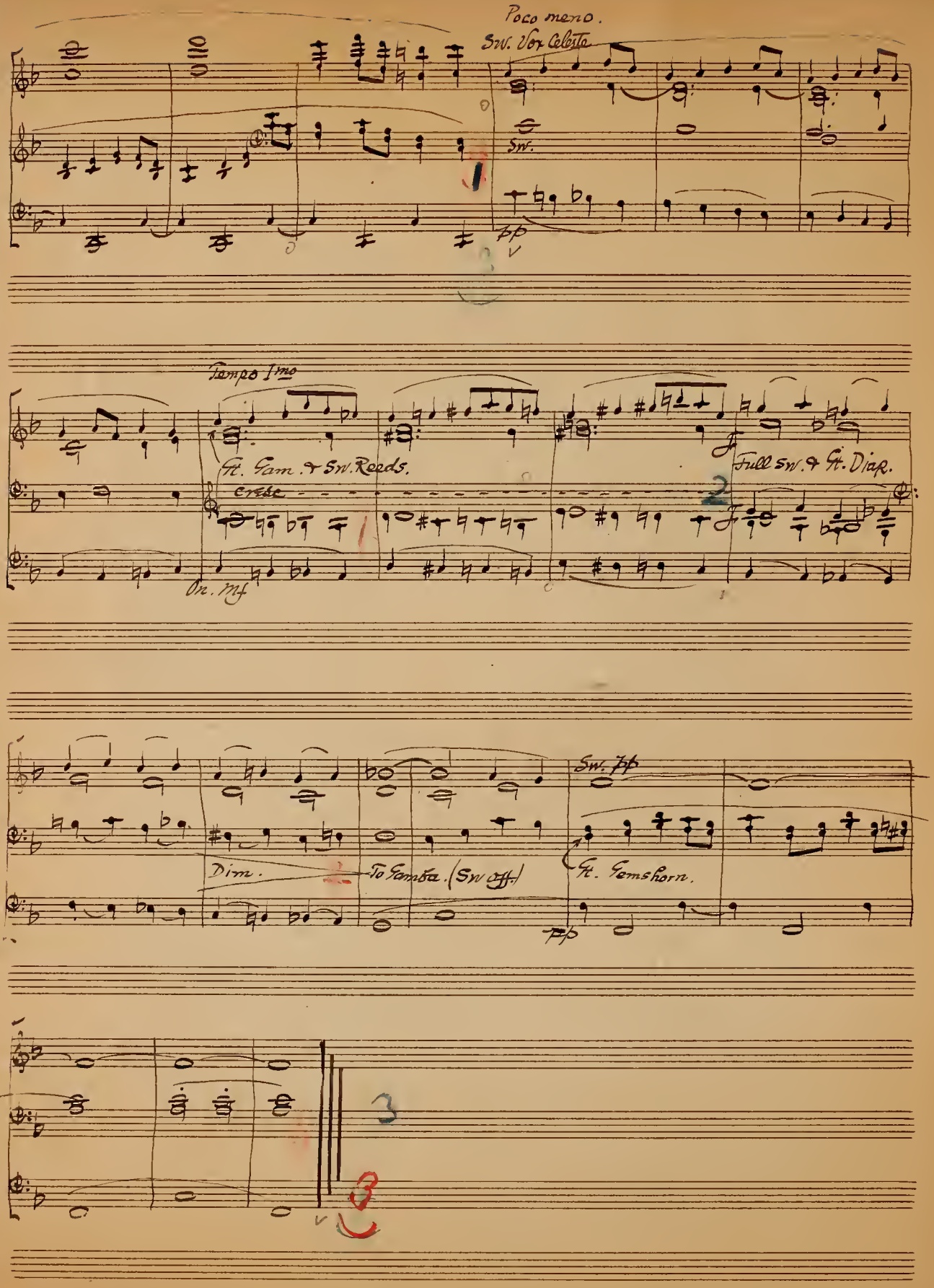
Ch.

Gt. Gamba.

Gt.

* Hommage to Robert Schumann.


Poco meno.
Sw. Vox humana.
Tempo I^mo
Ch.
Sw. Oboe.
Ch.
Ch.
Ch.
Off.

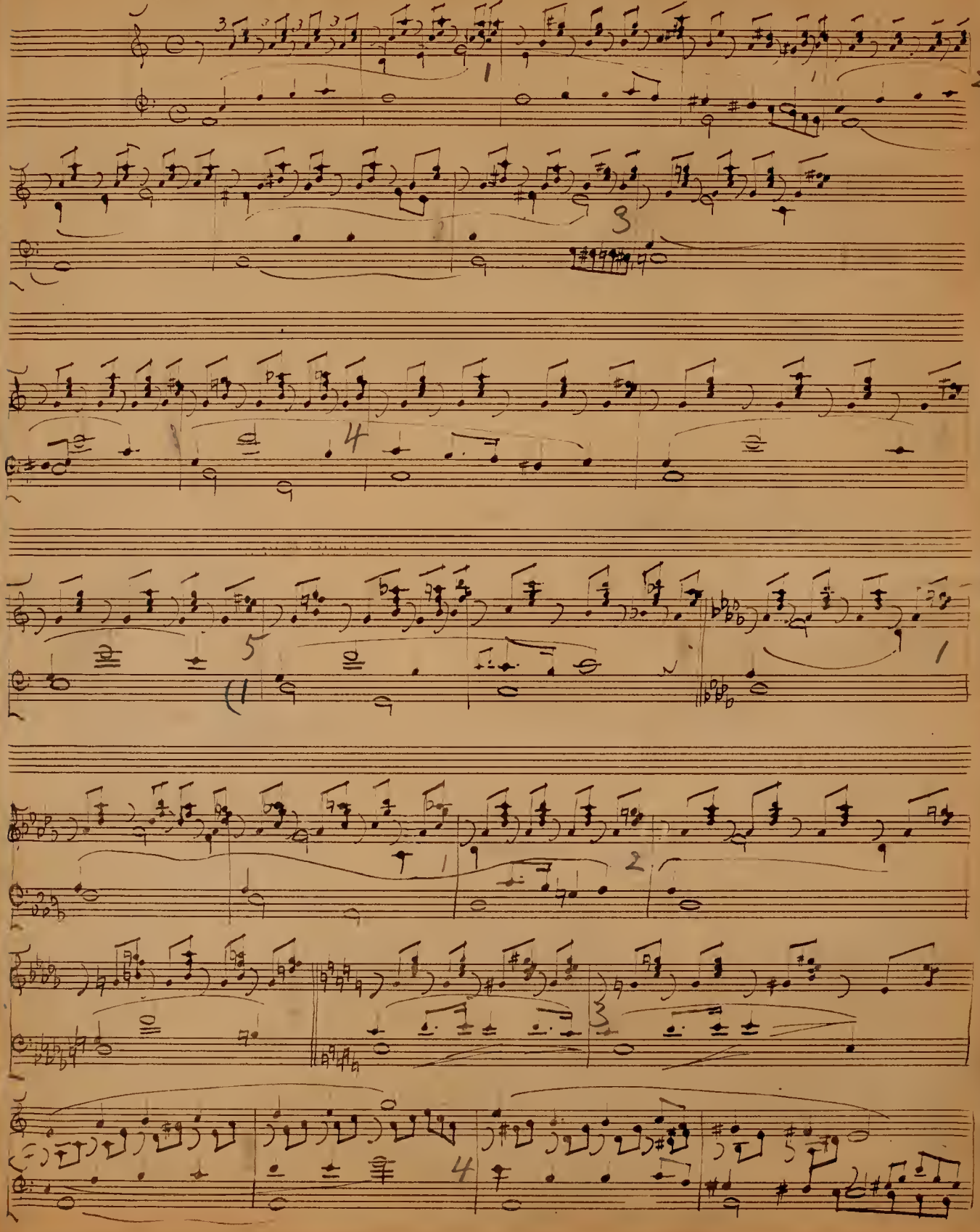

Poco meno.
Swl. Vox Celeste
Swl.
pp
Tempo Imo
Ft. Fam. & Swl. Reeds.
cresc
Full Swl. & Ft. Diap.
Orch. mf
Dim.
To Tamba. (Swl off.)
Swl. pp
Ft. Fernshorn.

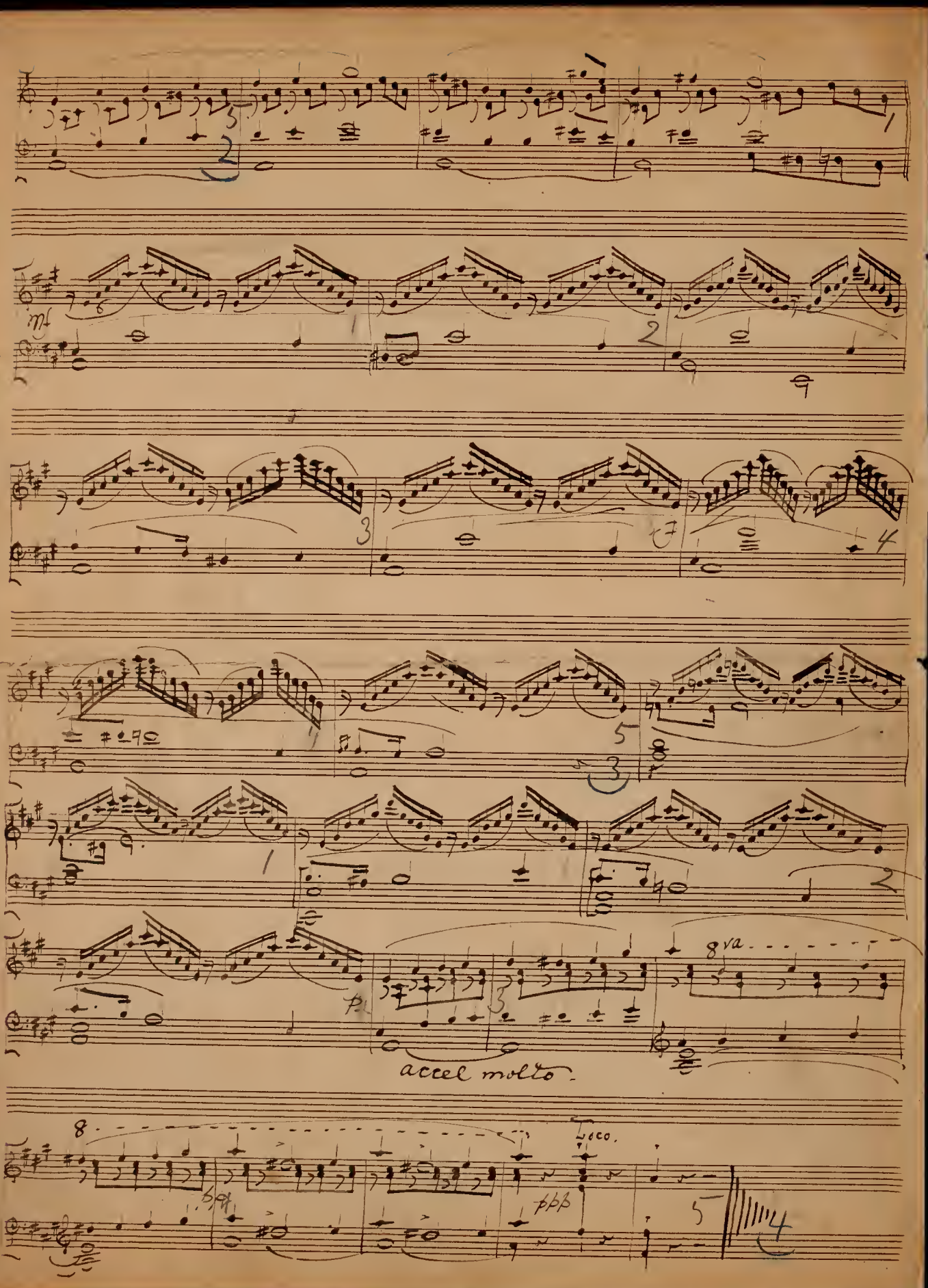
# Legend for a Child

Geo. E. Whiting

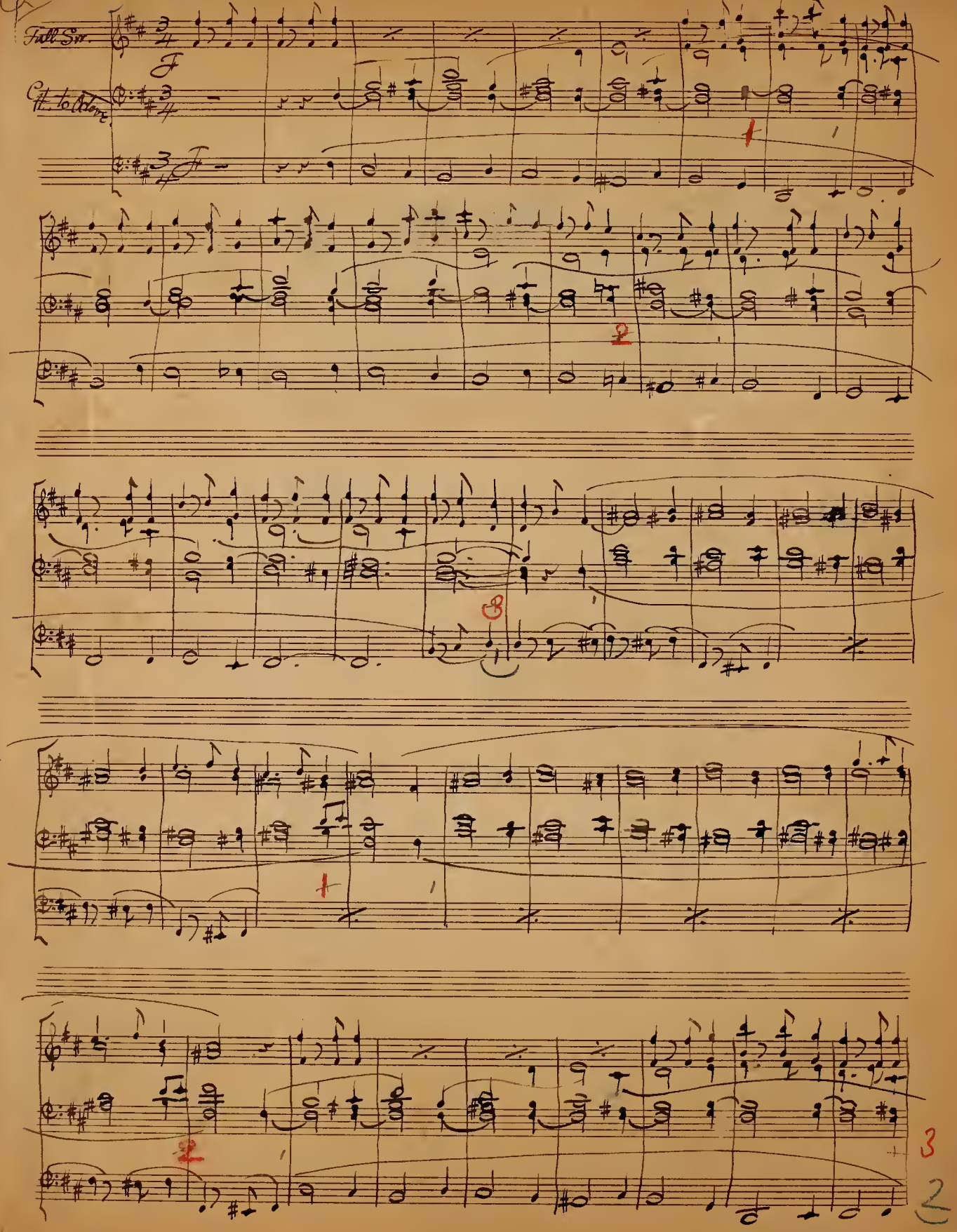
47

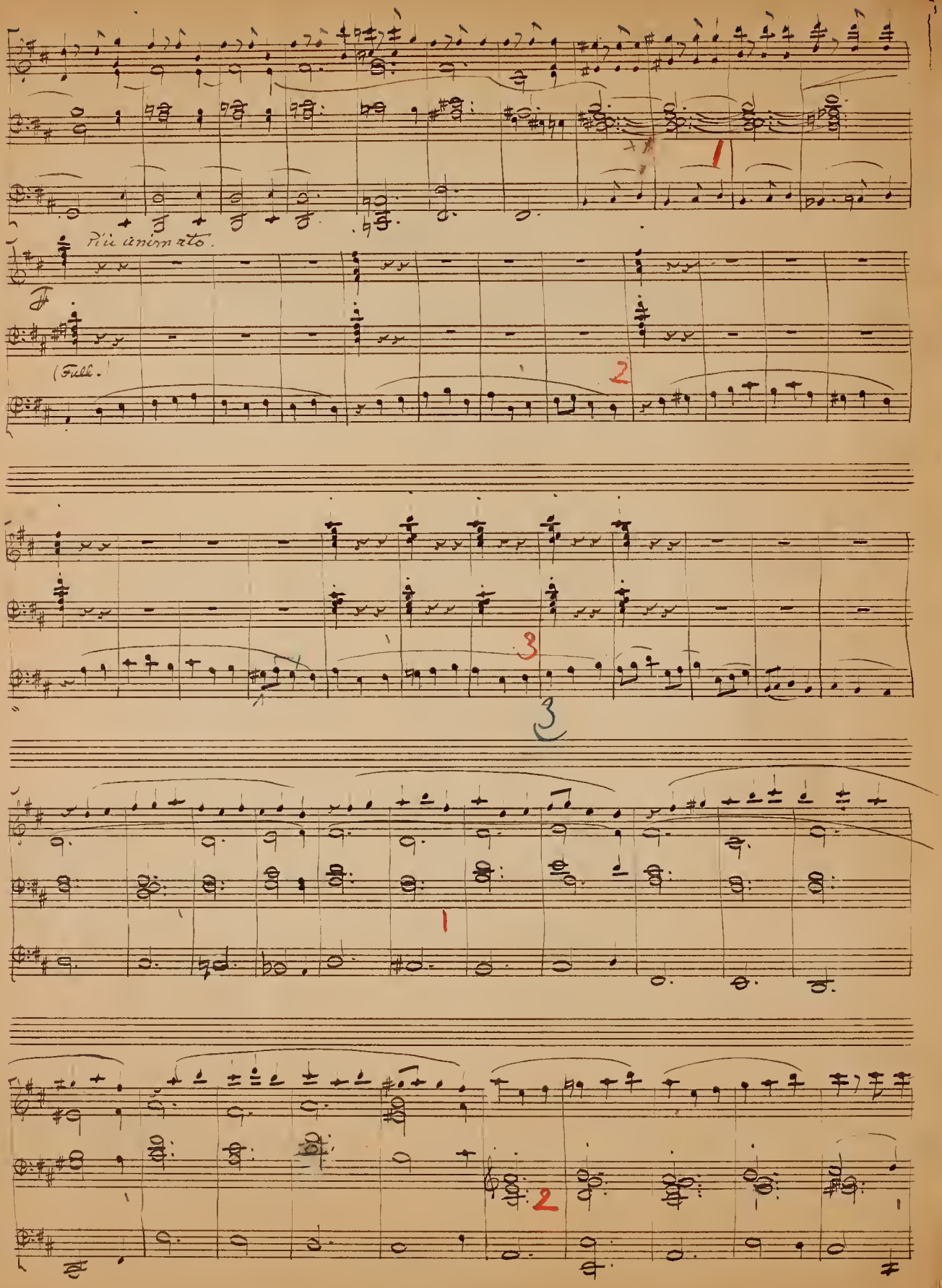
Andante.




mf
8va
accel molto
loco.
ppp

Allegretto. Postlude. Geo. E. Whiting. Op. 53.



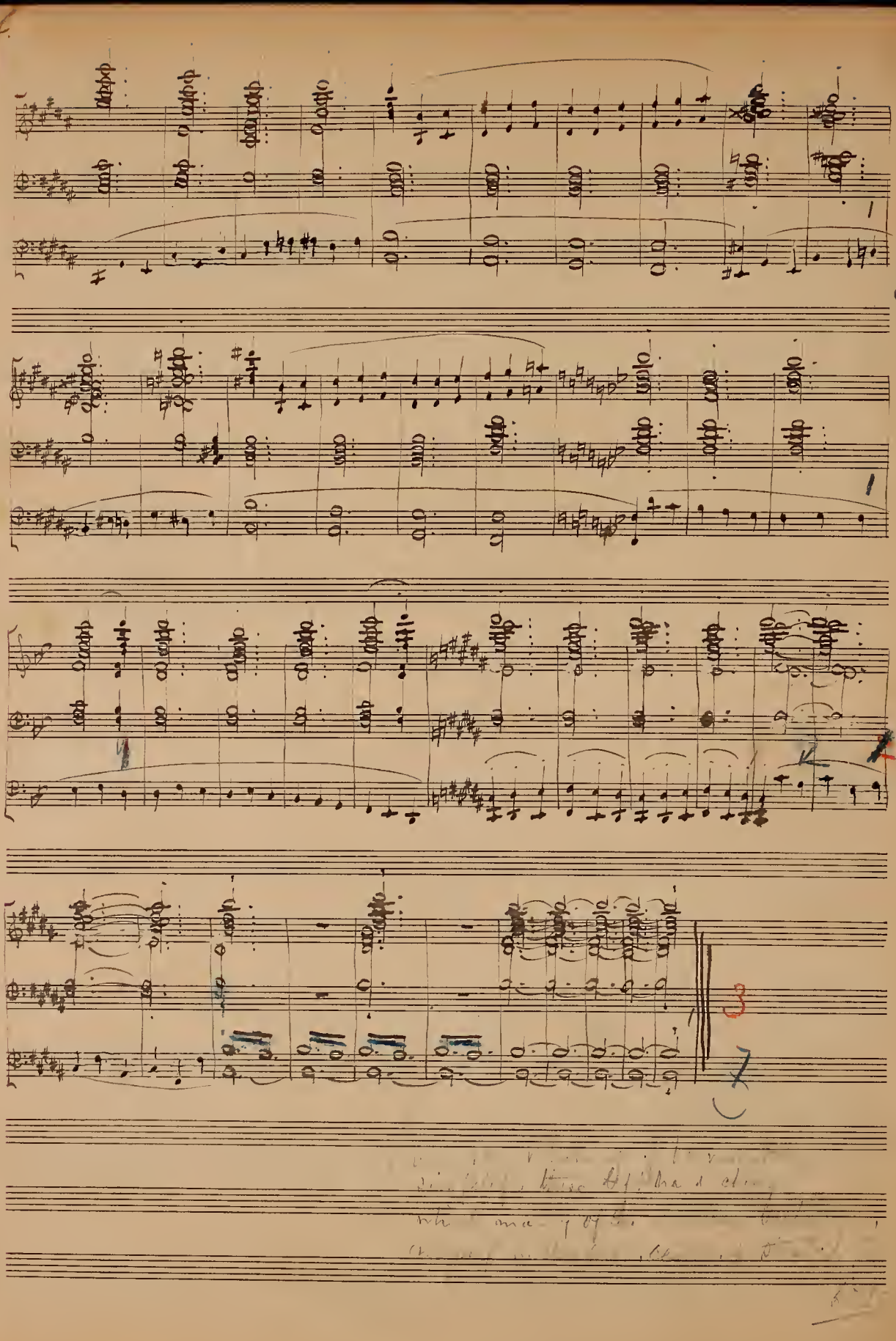

Più animato.
(Full.)
1
2
3
3
1
2

rall - - - - - - - a Tempo I^mo

dim.

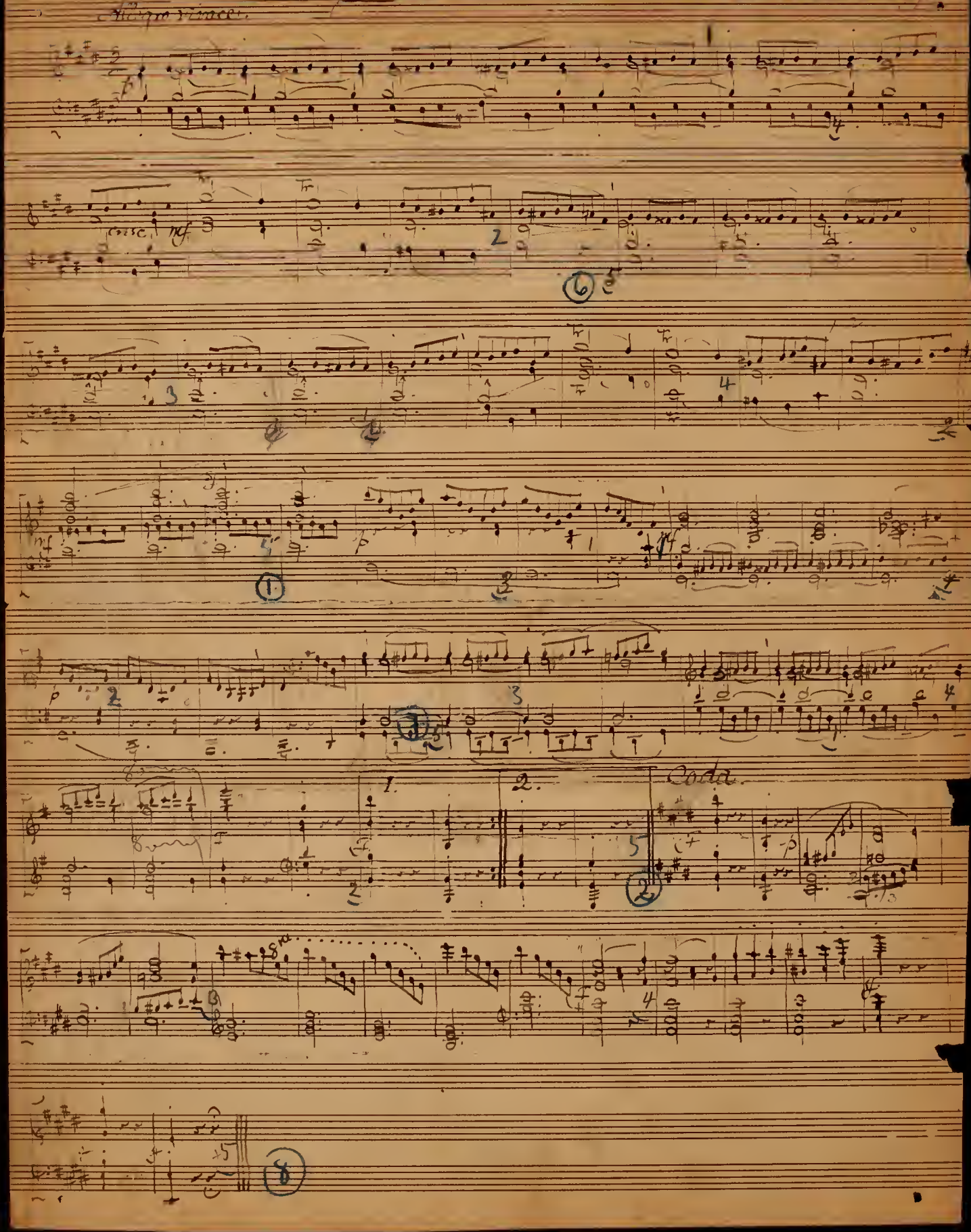
cresc.

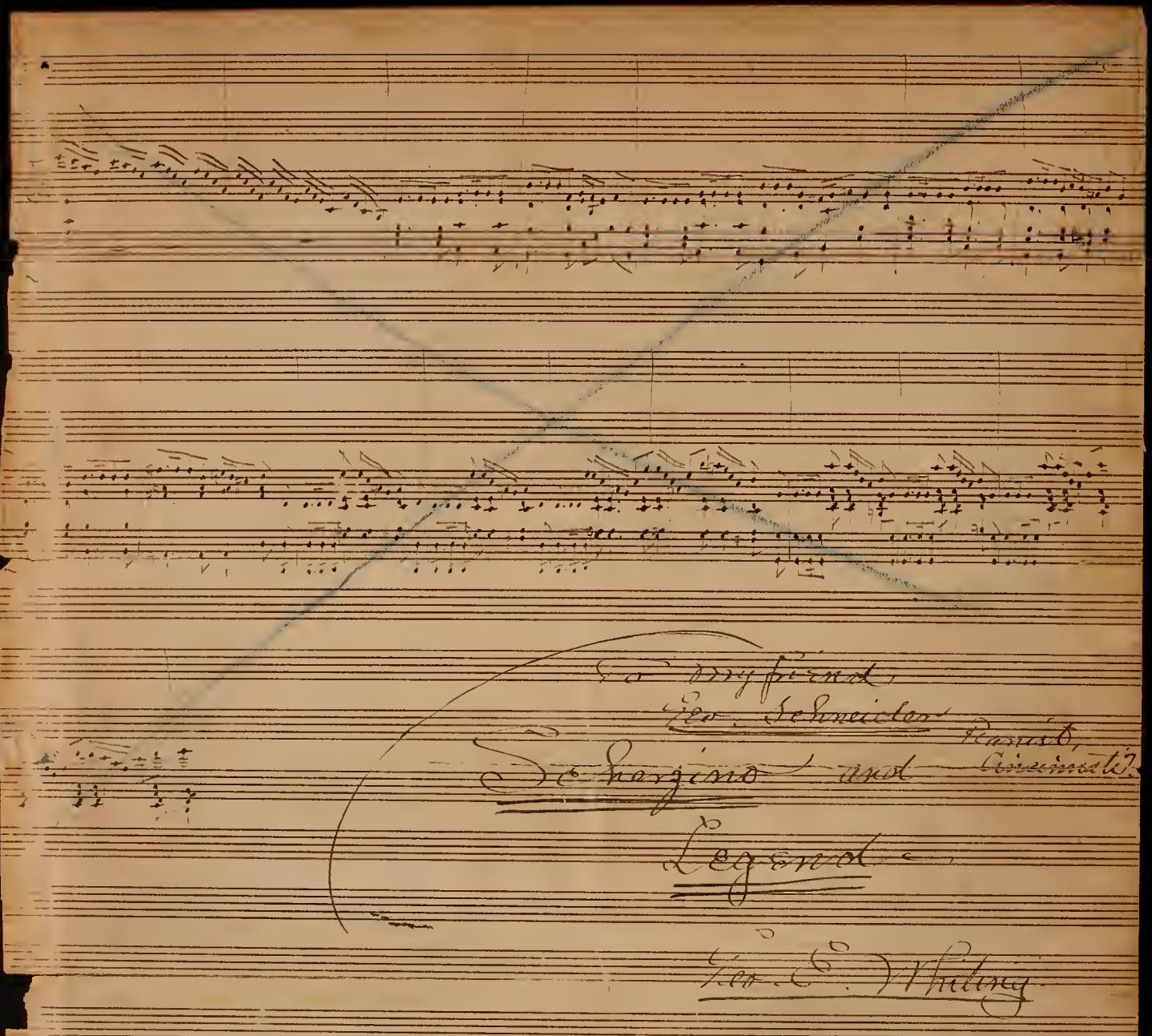
Più animato.

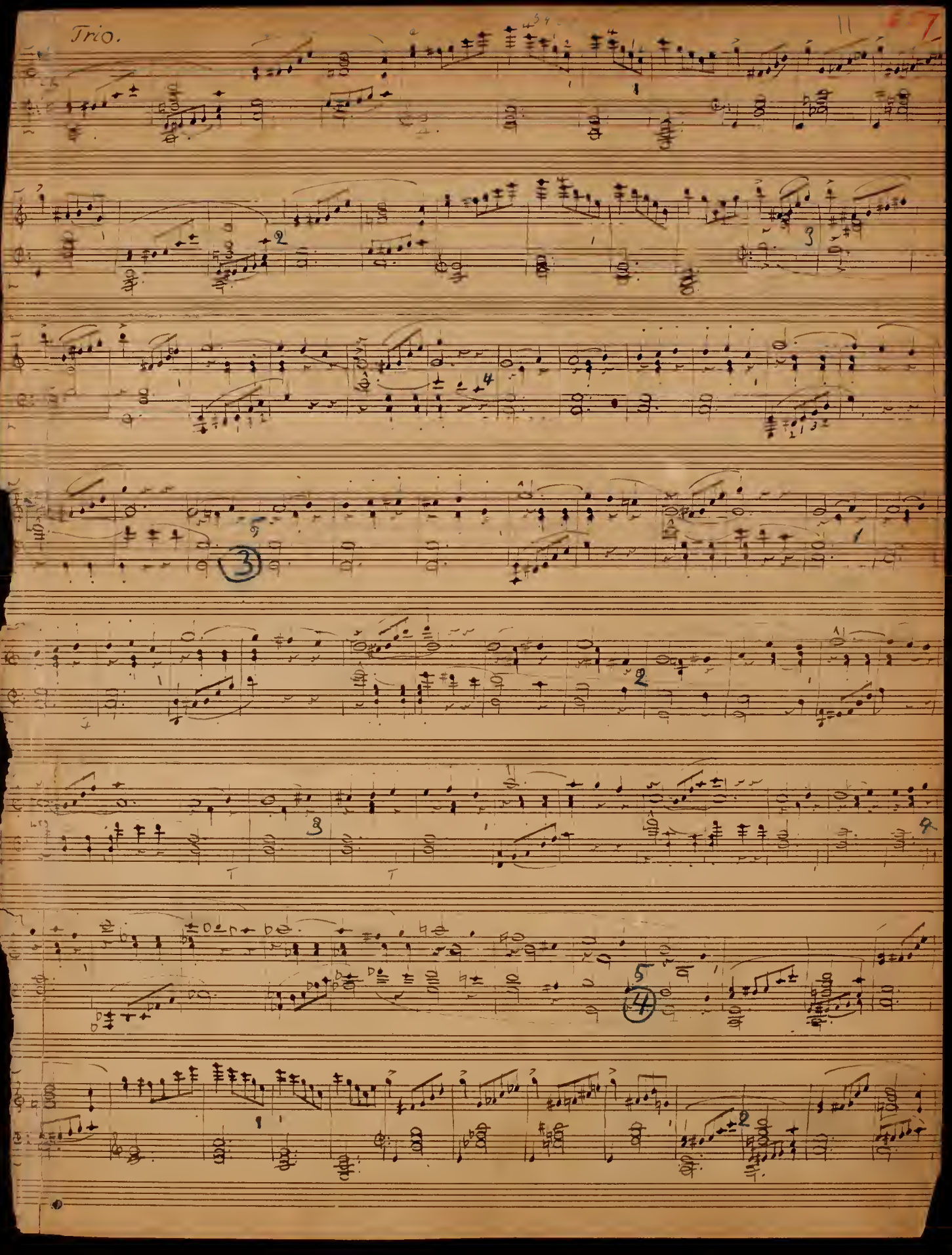


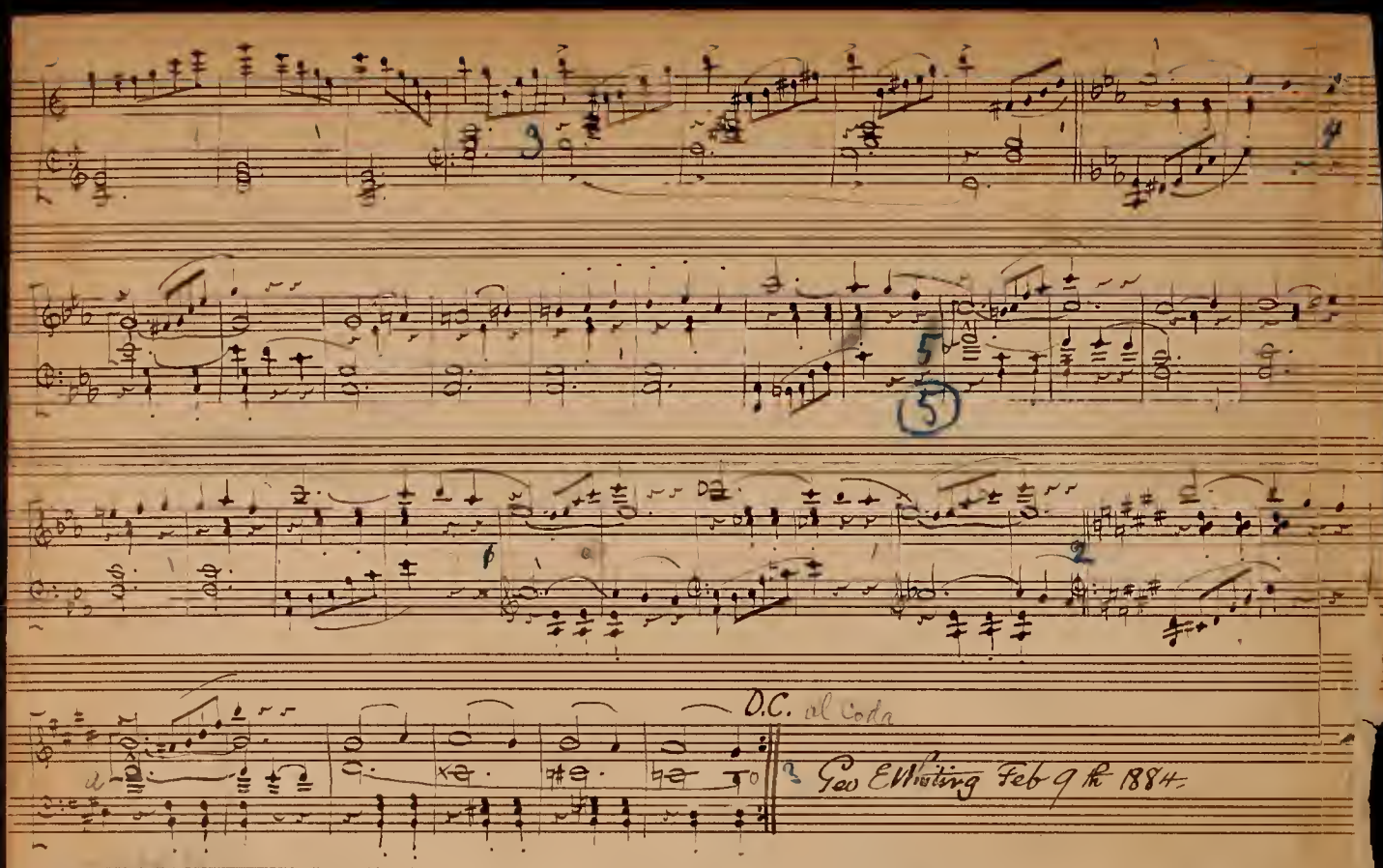
Scherzino.

10 Tempo Ed Vivace.




Hagen
Siegfried
Gunther


Trio.
11
57

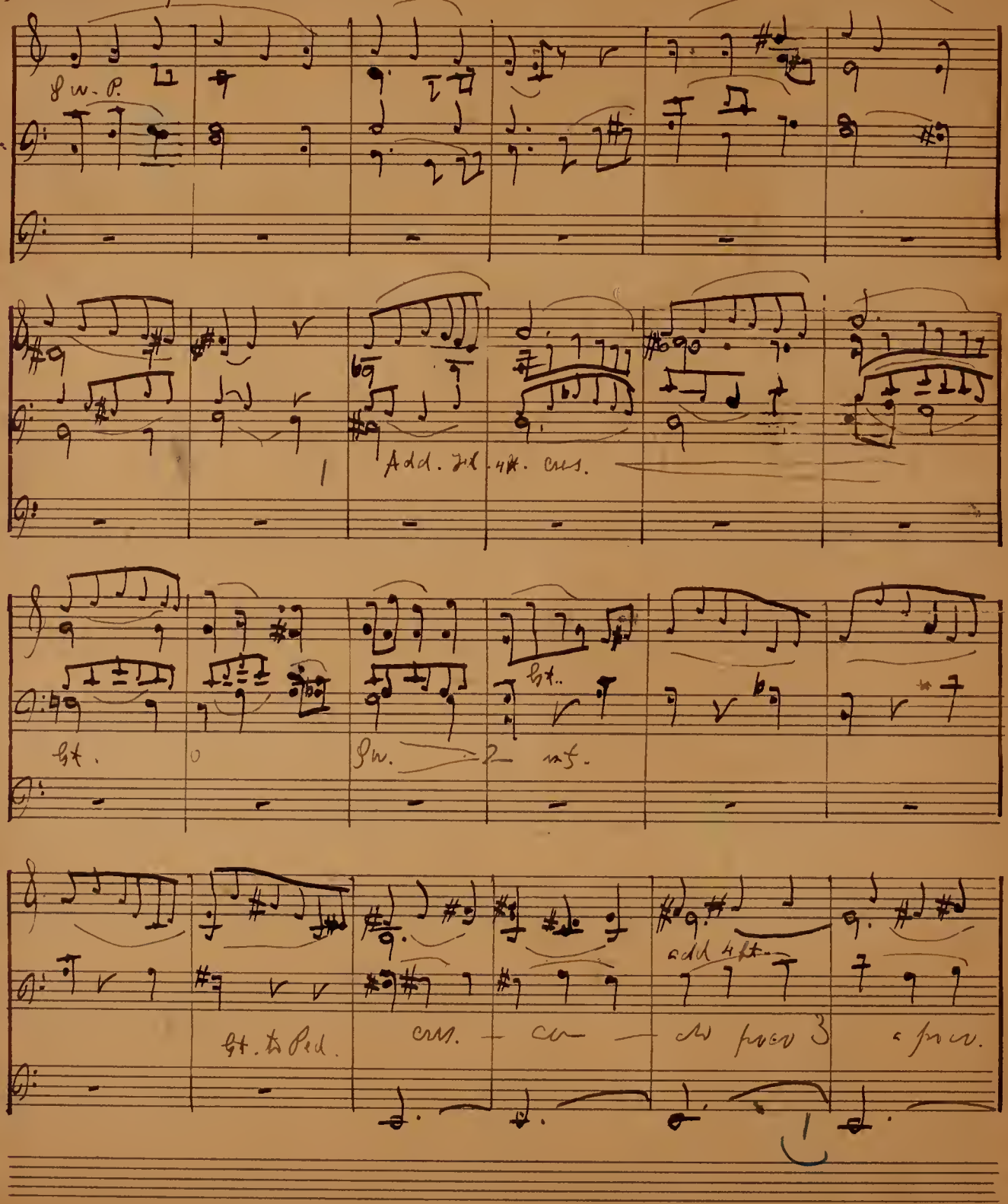

D.C. al Coda
Geo E Whiting Feb 9th 1884

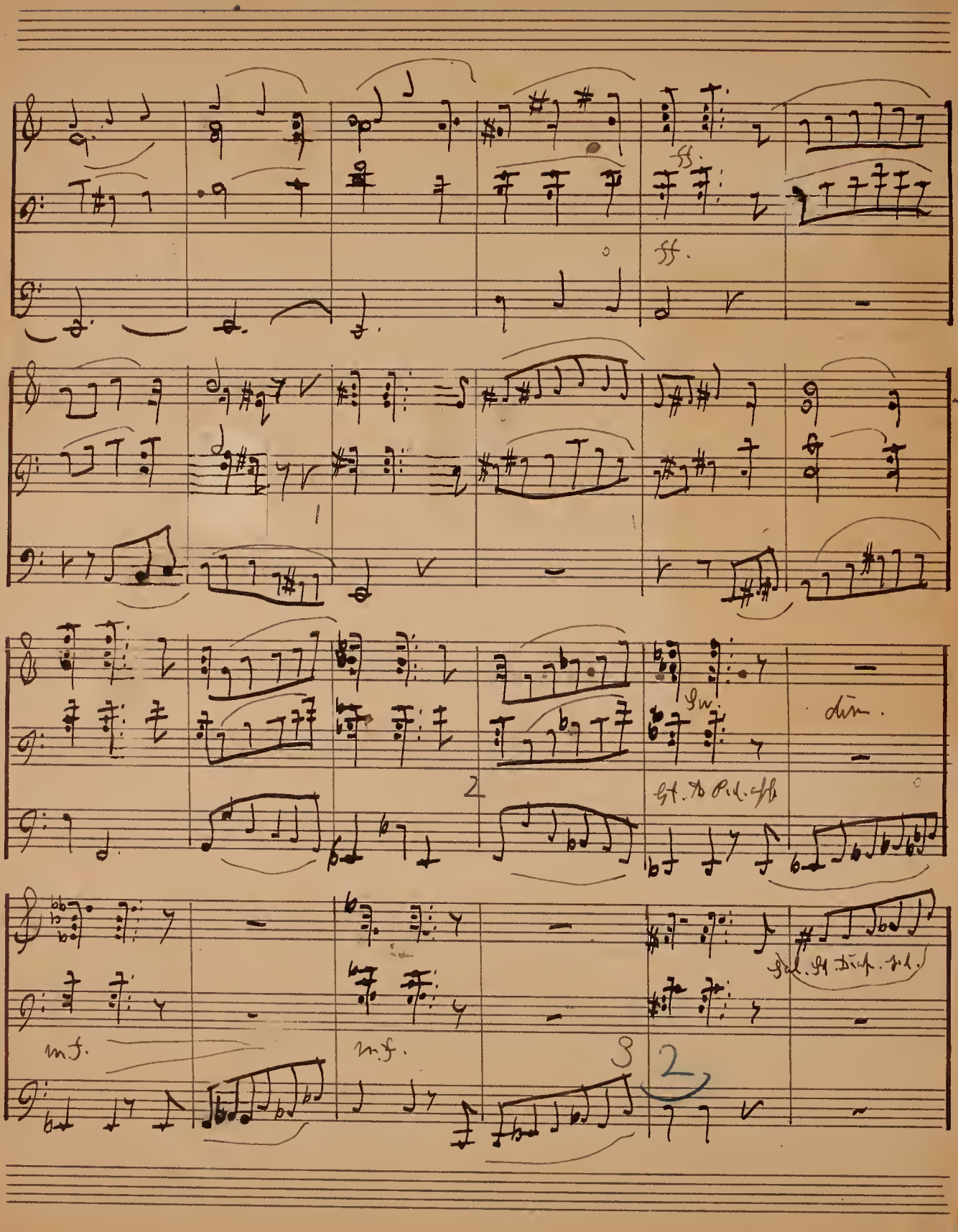
(♩ = 58.)

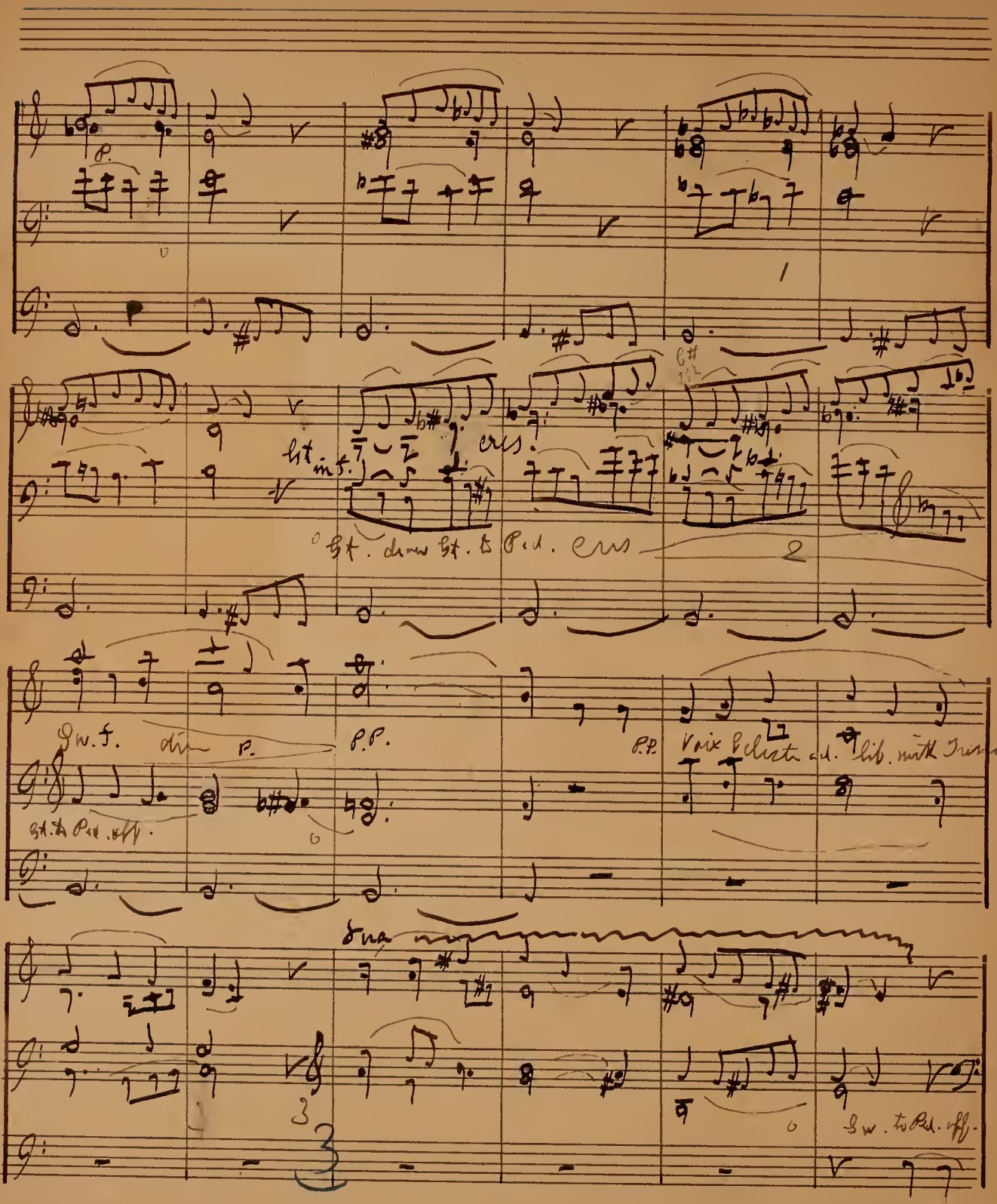
# Andante.

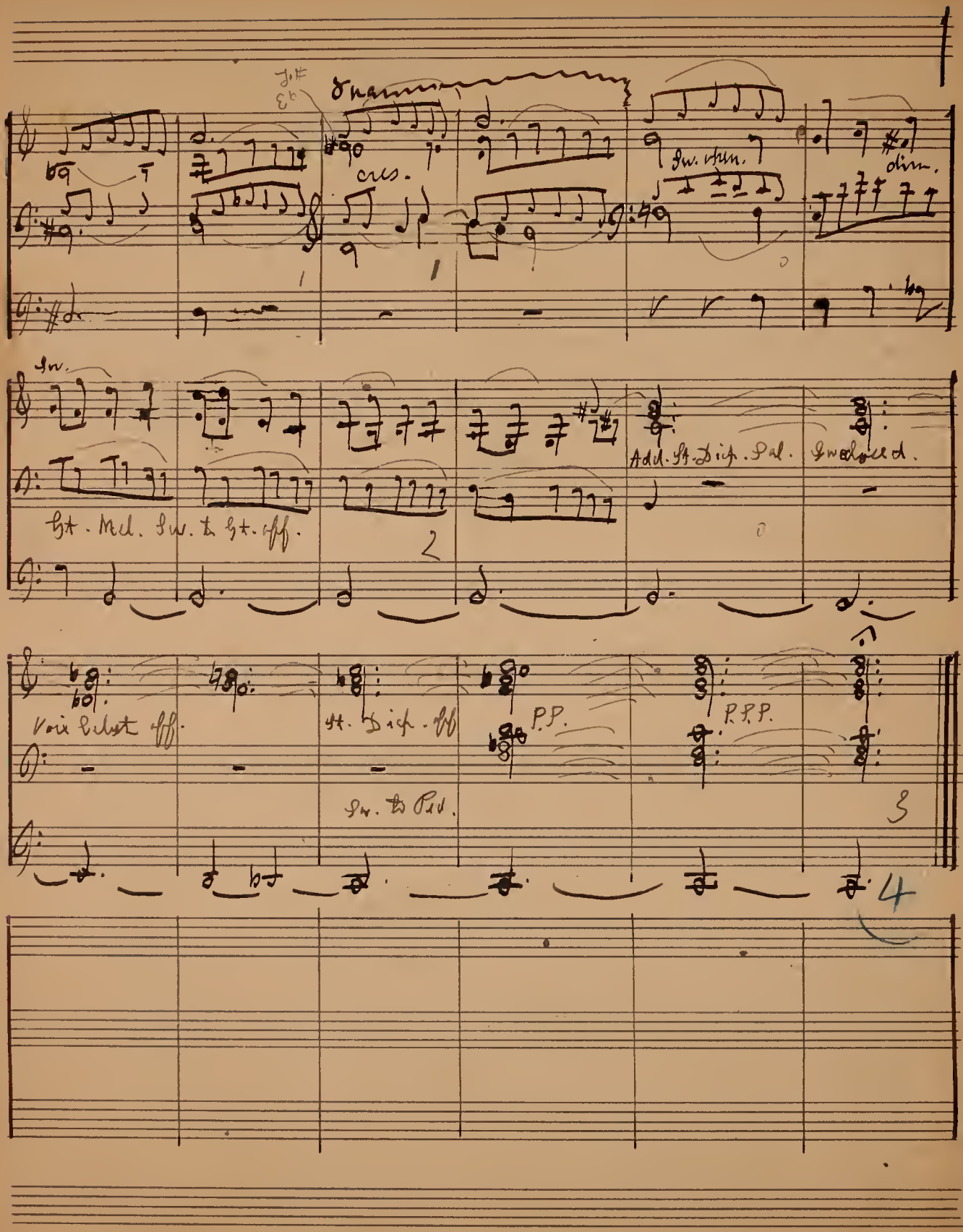
L. B. Whitney.

Sw. ~~Soloind. St. Diap.~~
Gt. ~~Dulciana.~~ Melodia coupled to Sw.
Ped. Bourdon coupled to Sw




ff.
ff.
m.f.
m.f.
3
2


P.
1
lit in f.
cres.
St. dann St. & P. d. cres
2
Gw. f. dim P.
P.P.
P.P. Voix Eclate ad. lib. mit Trompete.
St. & Ped. off.
dim
Gw. to Ped. off.


cres.
Sw. dim.
dim.
Sw.
Gt. Mcd. Sw. & Gt. fff.
Add. Gt. Dich. Pd.
Swell'd.
Voix Celest fff.
Gt. Dich. ff
P.P.
P.P.P.
Sw. to Ped.
3
4

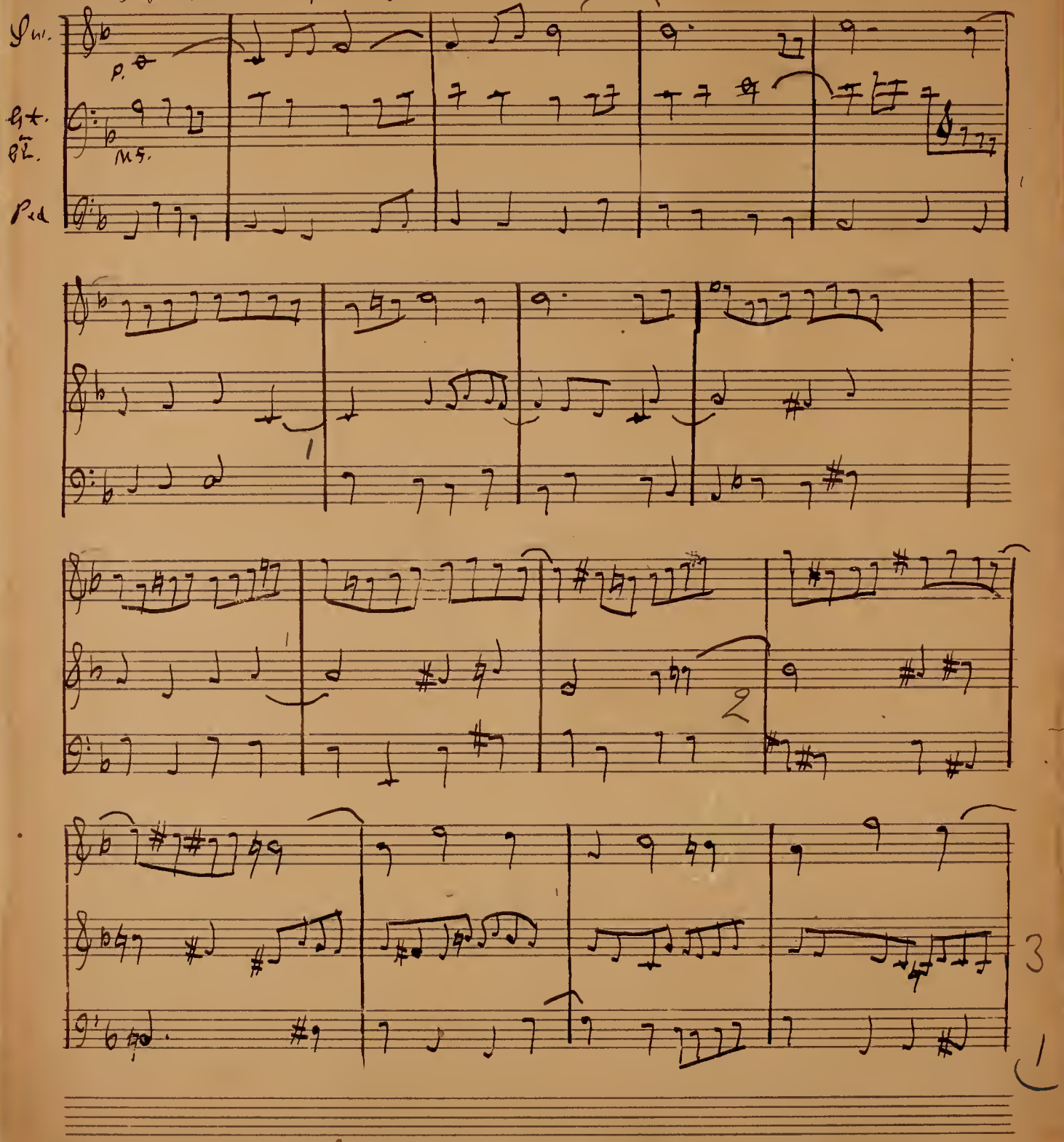
# Trio for the Organ.

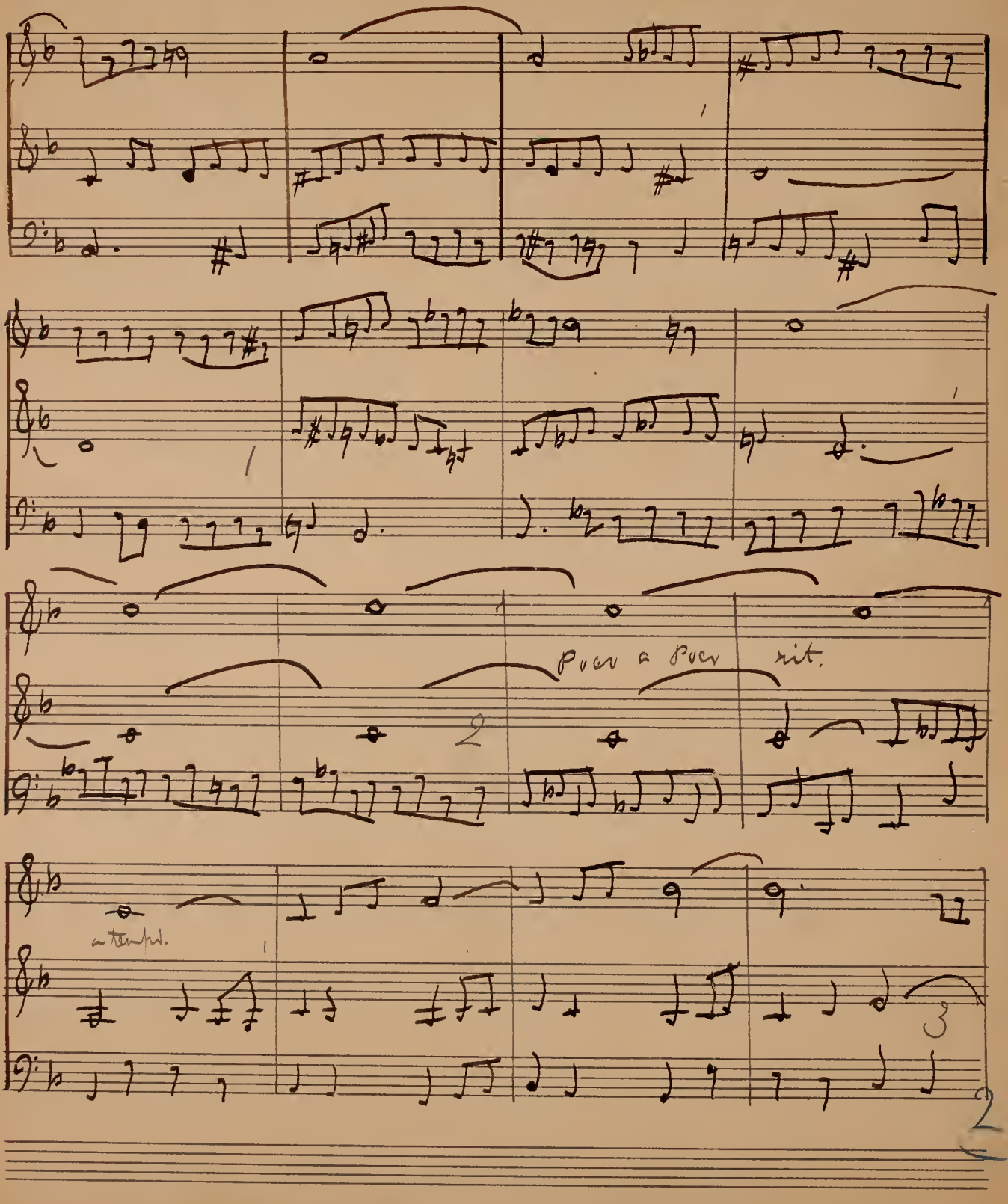
## in Polyphonic Form.

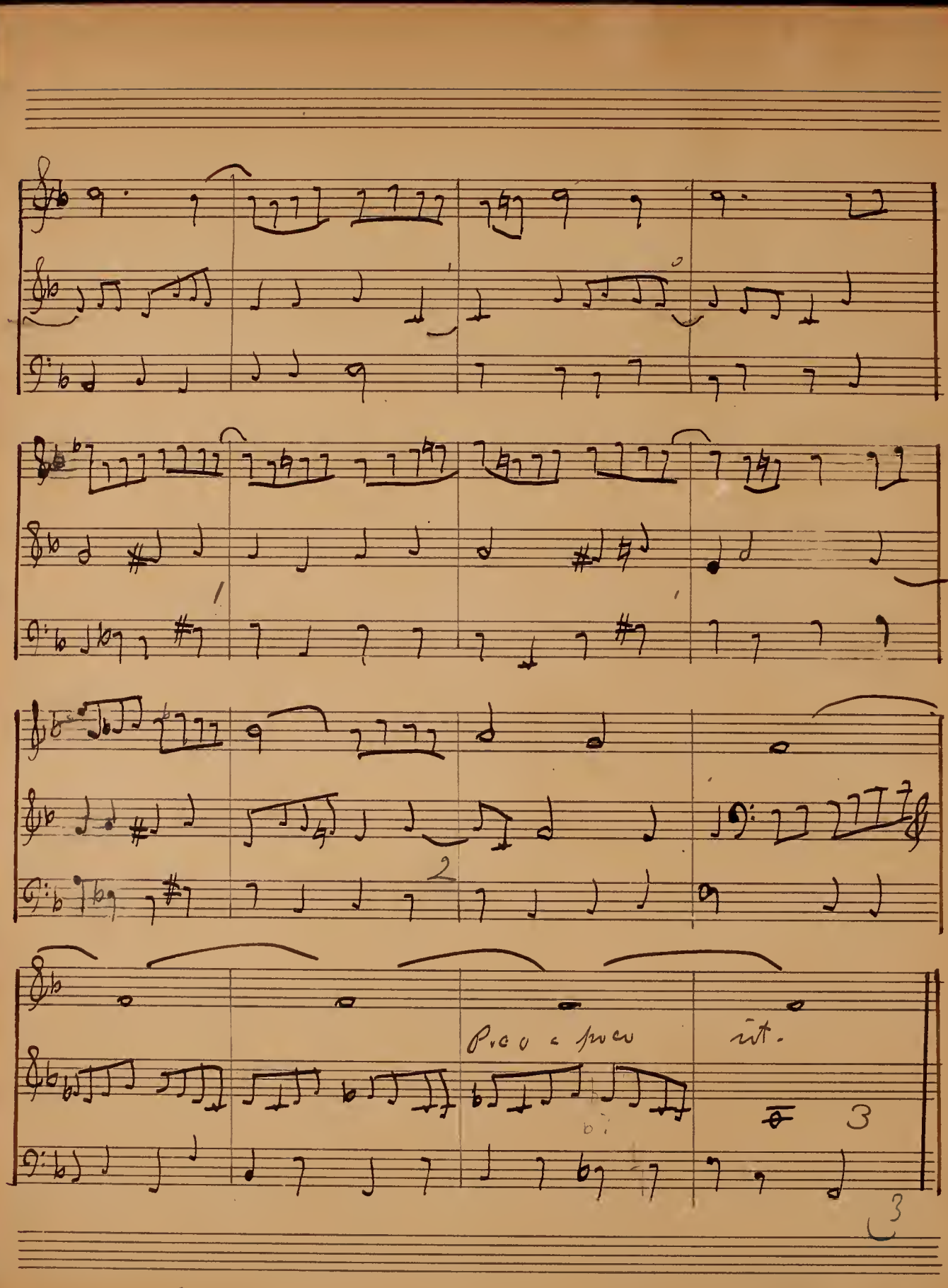
J. S. B.

Part 4th.

Gt. 8ft. etc. (♩ = 108)




poco a poco rit.
a tempo.

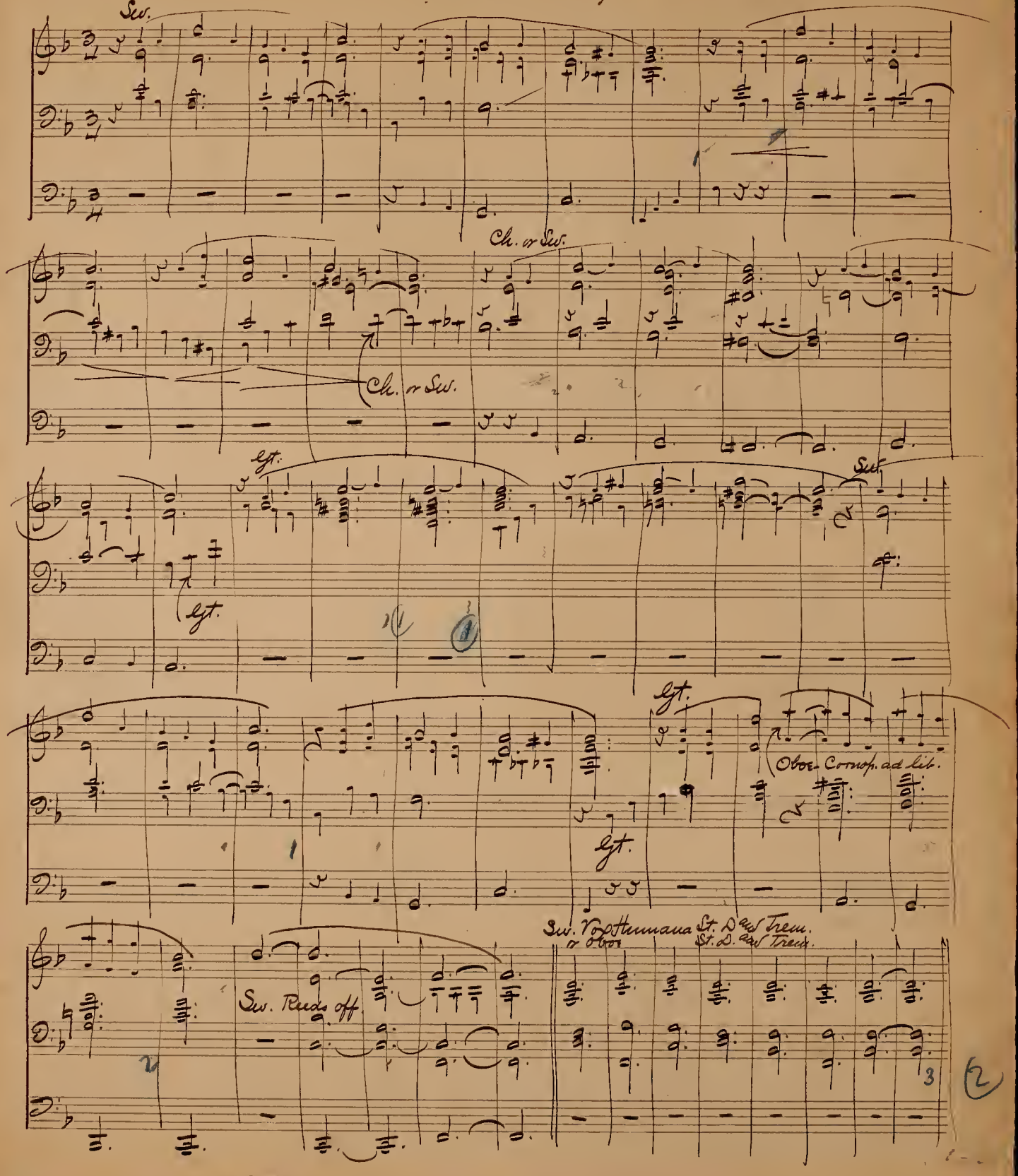

1
2
Poco a poco
int.
3
3

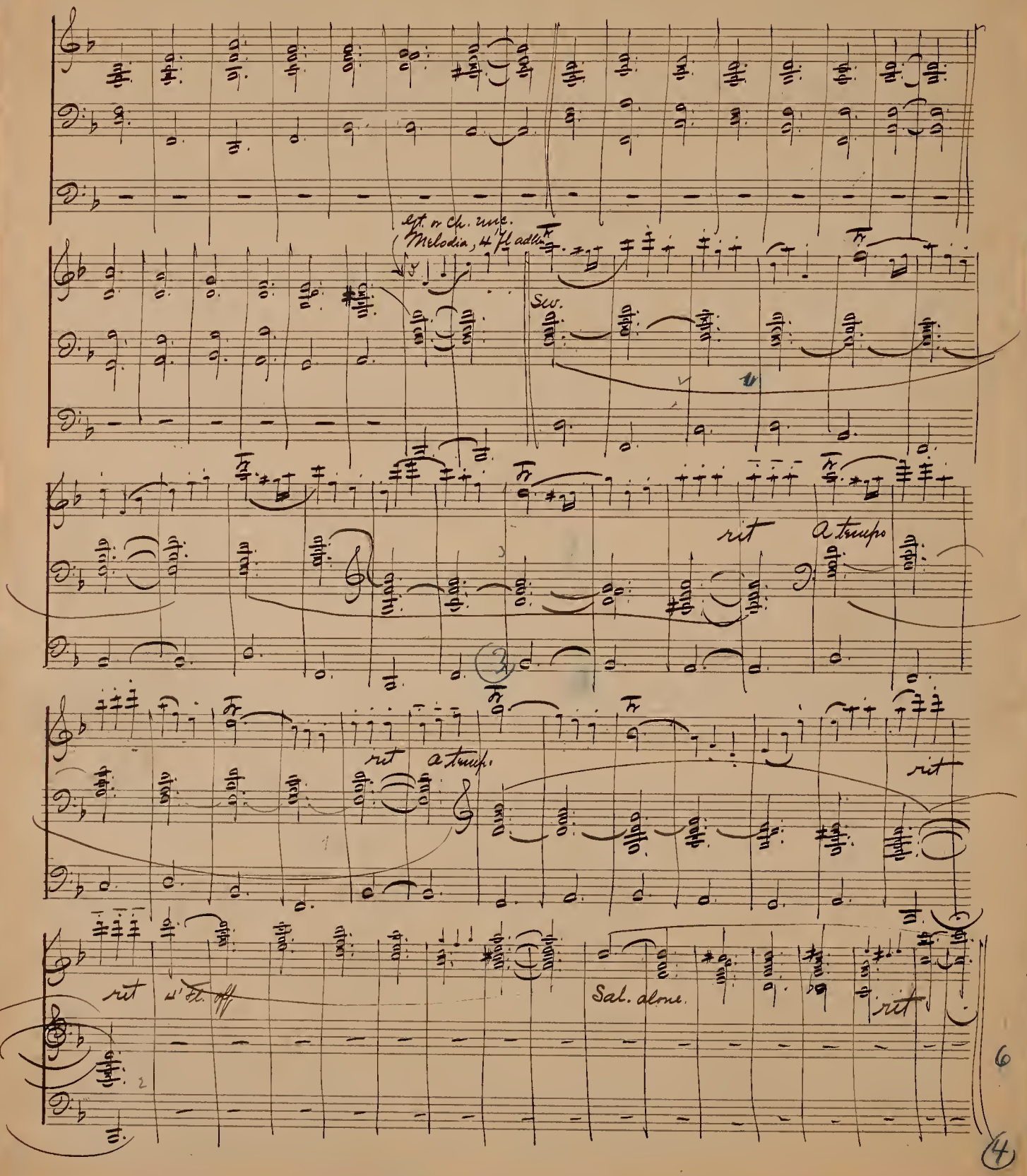
Prepare: Sw: Sal. St. D. Op. D.
Ch. ad lib. Melodia 8ve Dul. Sw. to Ch.
Lyt. Melodia 8ve Dul. (Gamba 8ve Dop. Flute.)
Ped. Bourdon. Sw. & Ped. Sw. to Lyt.

# Andante.

Harrison M. Wild.

To Mr. Emil Liebling.




Lt. or Ch. unis.
(Melodia, 4' Flauta)
Sw.
rit
a tempo
rit
a tempo
rit
rit
Sal. alone
rit
6
4

Ch. Dlv. & Ch. off Trem.

Sw. as at first.

Ch. or Sw.

Ch. or Sw.

Sw.

Ch.

Ch.

Ch.

Ch.

Sw.

Ch.

Ch.

Ch.

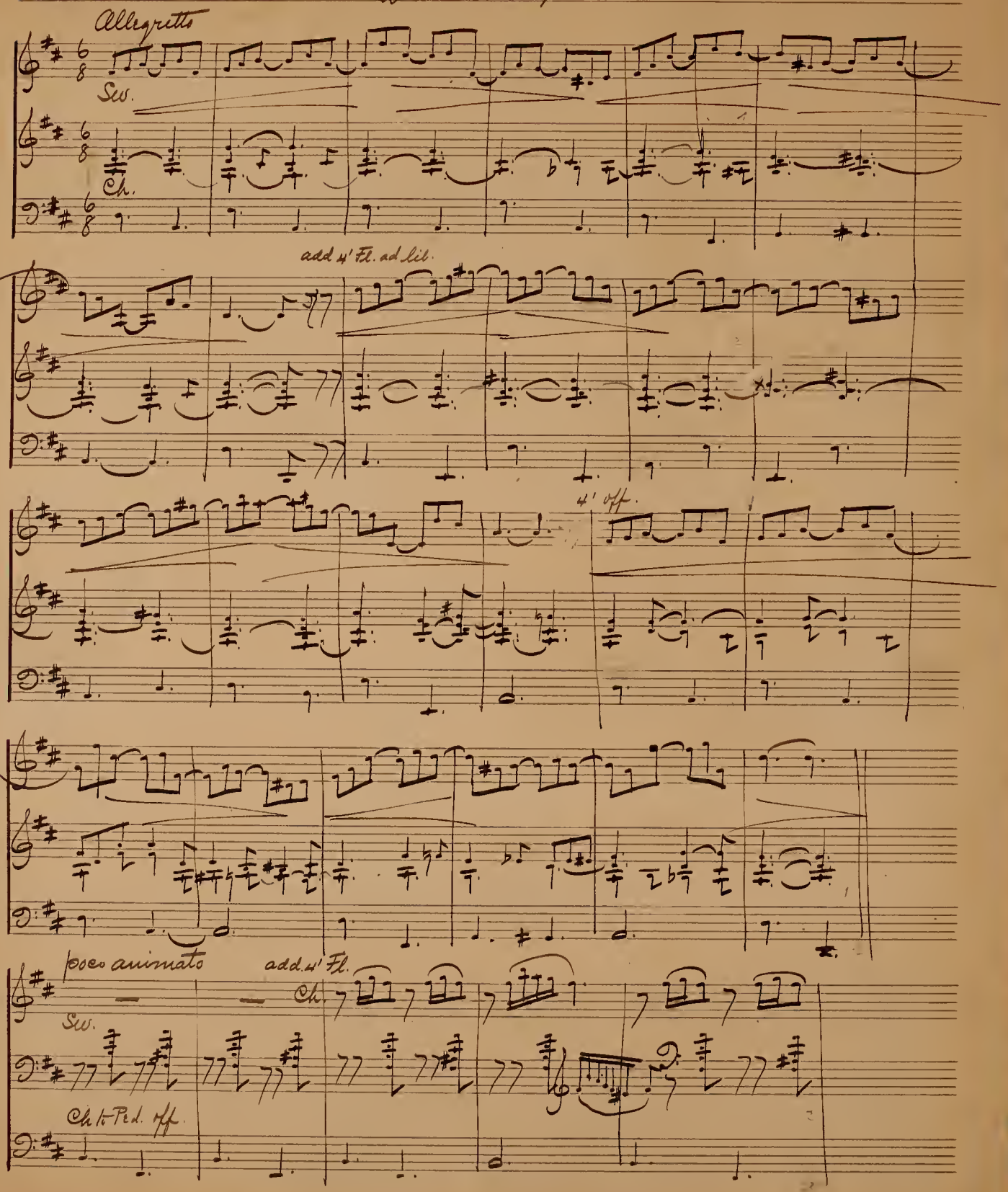
Ch

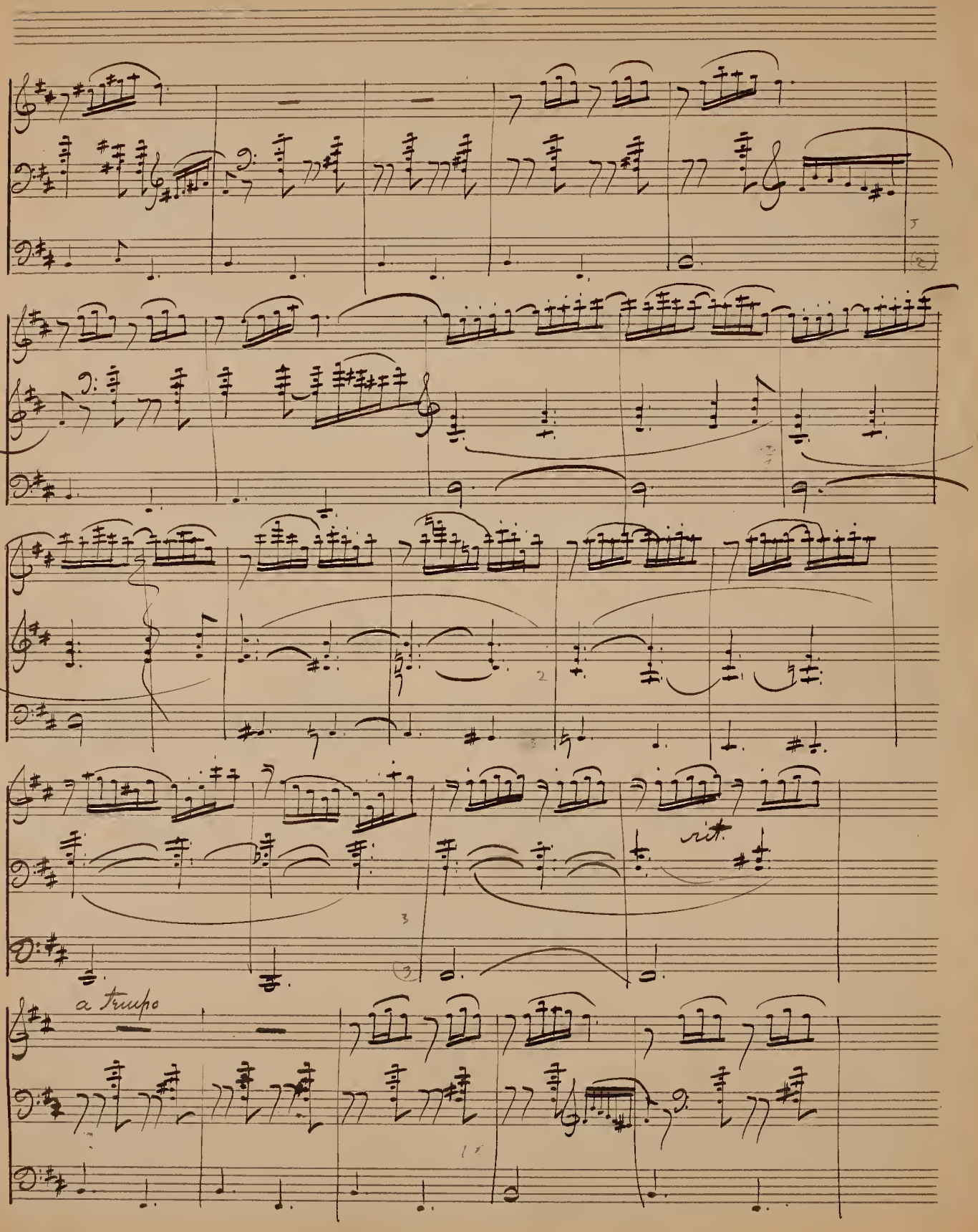
Sw. Obor. 4 D Trem ad lib.
Ch. n Gt. Melodia.
Ped. Bourdon Ch to Ped.

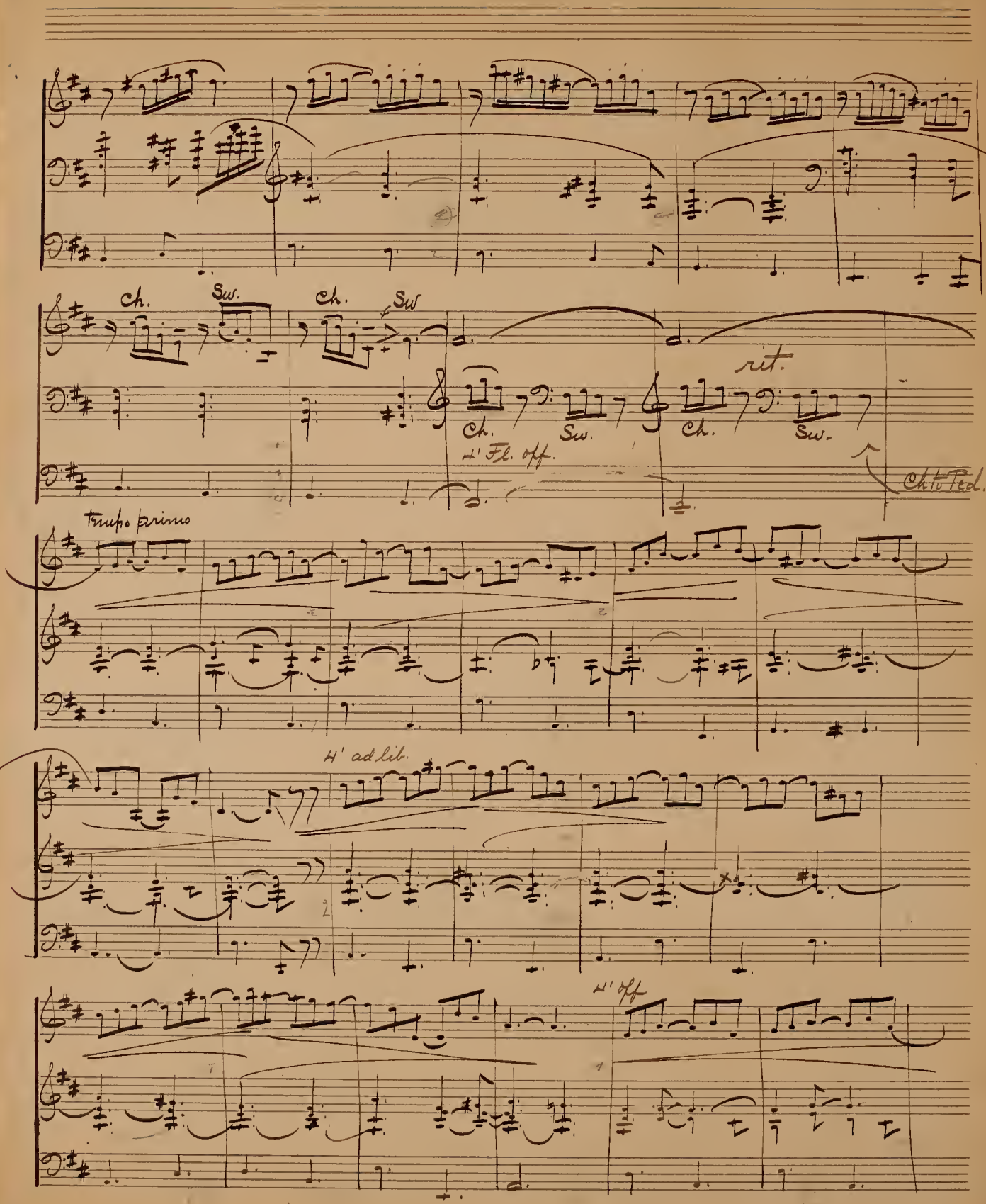
# Pastorale

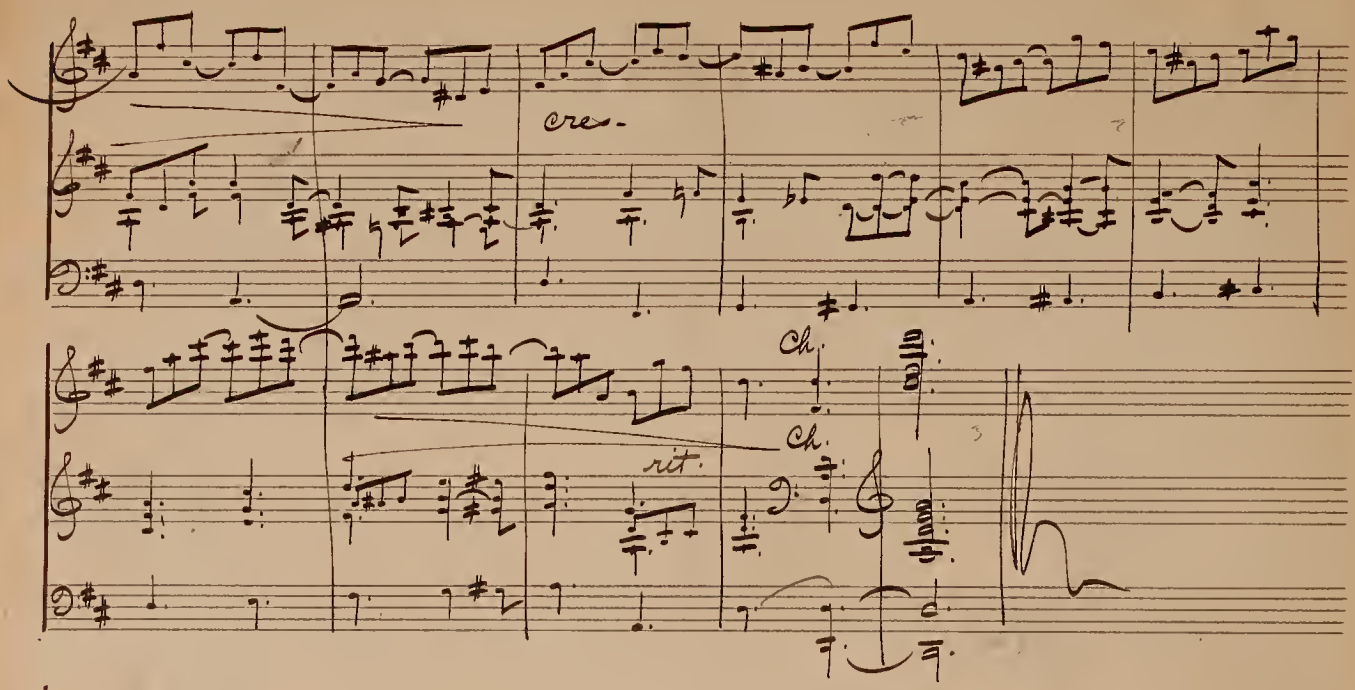
Harrison M. Wild.

To Mr. Dudley Buck.




rit.
a tempo


Ch.
Sw.
Ch.
Sw
rit.
Ch.
Sw.
Ch.
Sw.
H' Fl. off.
Ch. to Ped.
Tempo primo
H' ad lib.
H' off


cres.
rit.
Ch.
Ch.

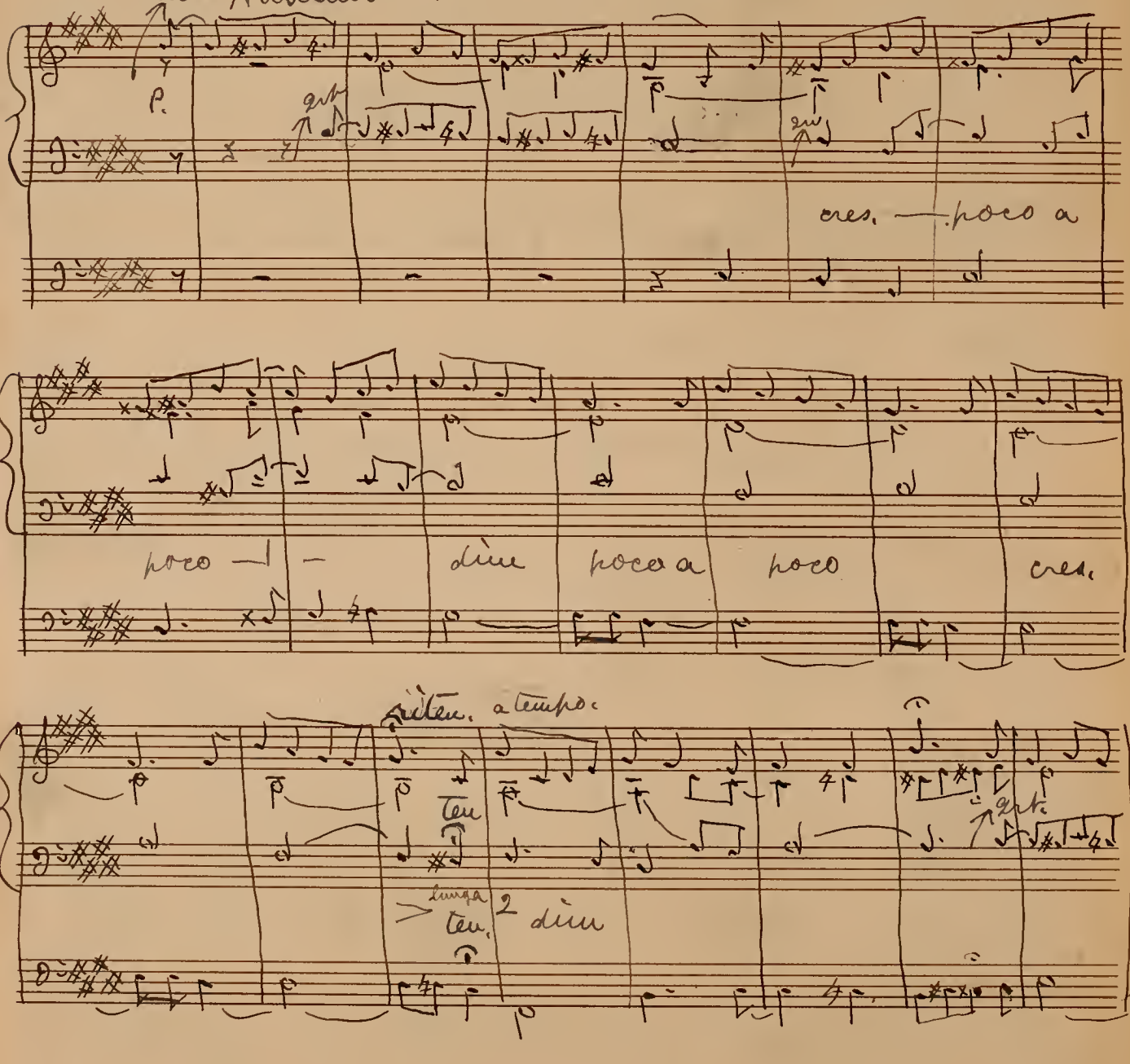
675

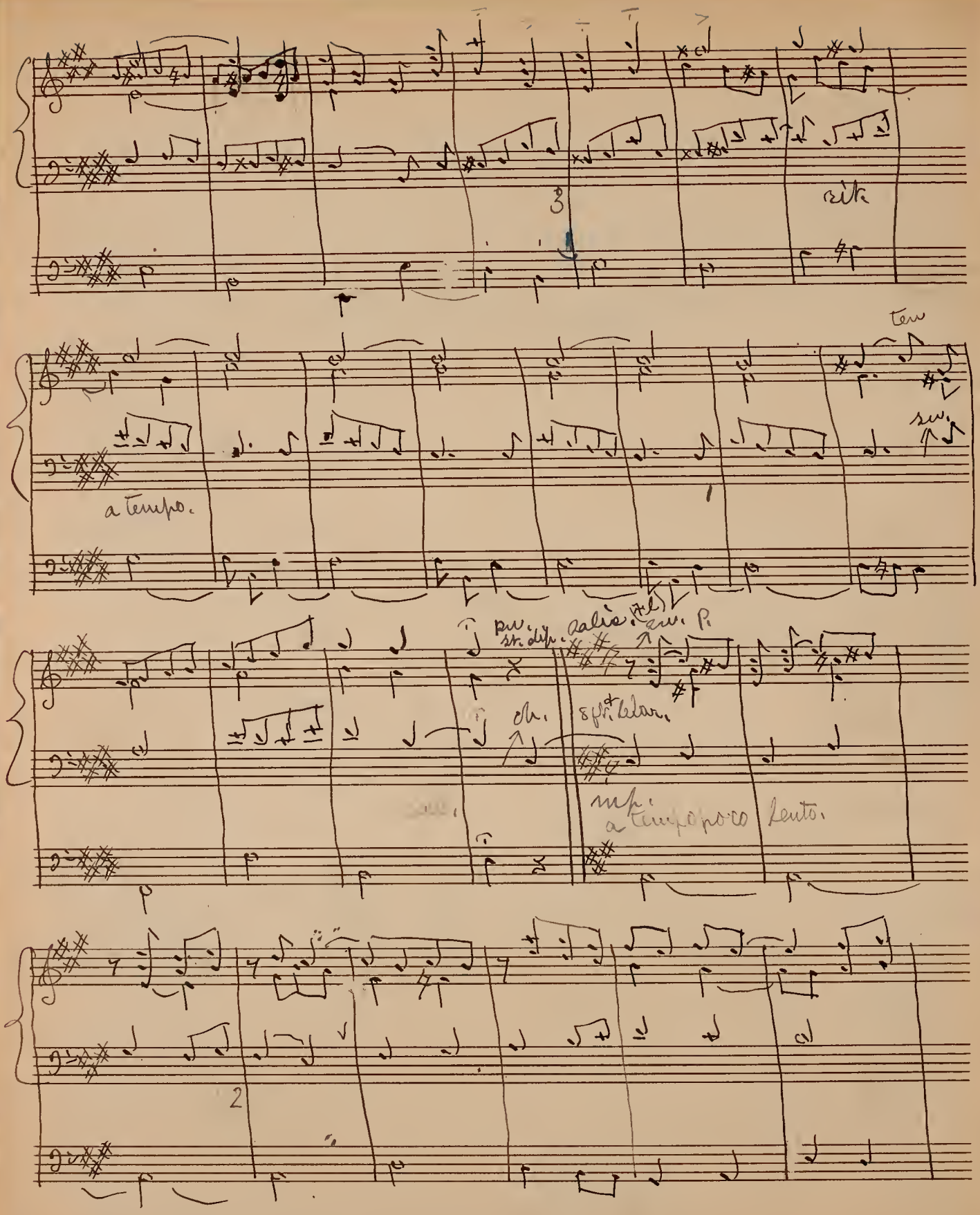
Andantino.

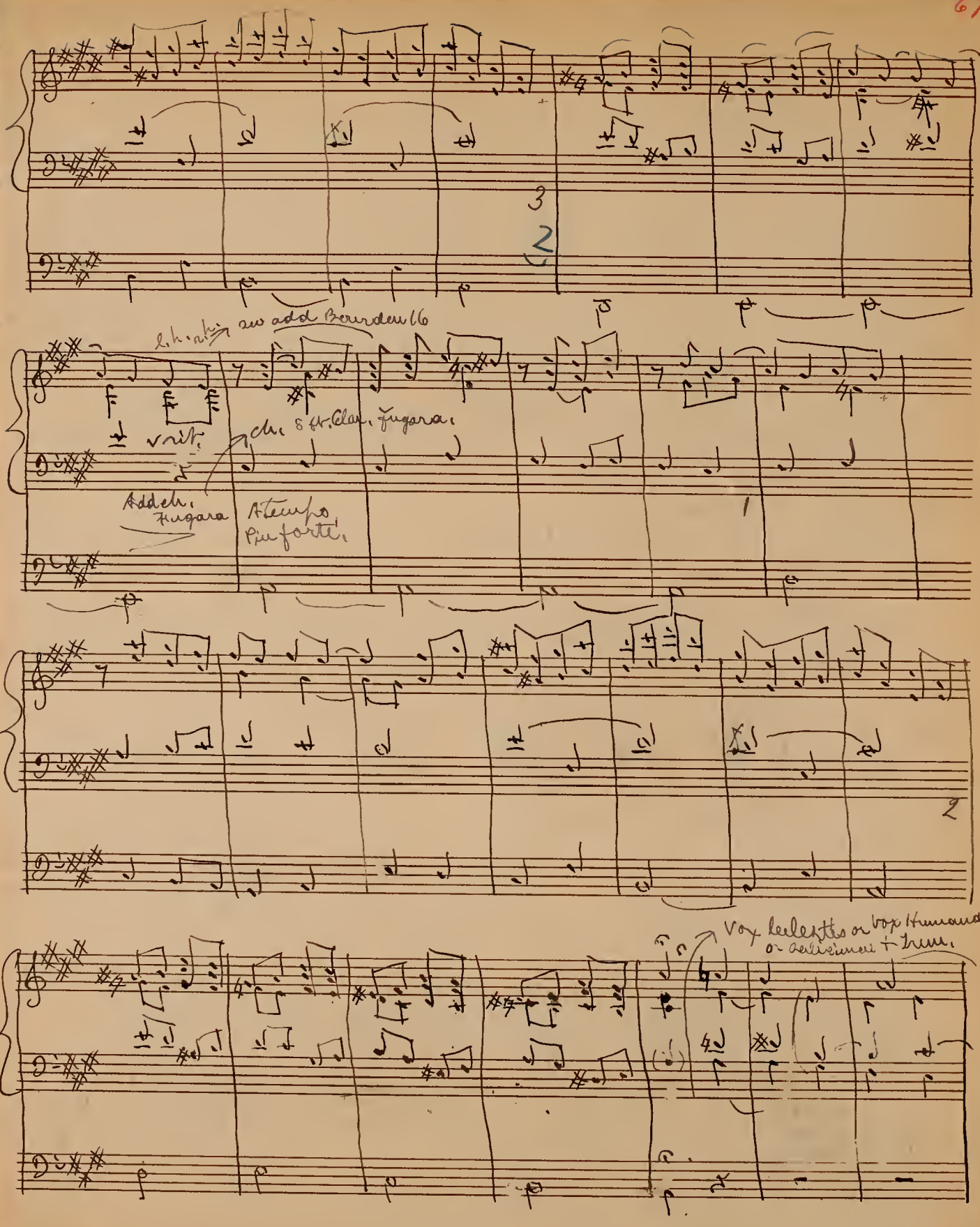
Herve D. Wilkins.
Sept 1895.

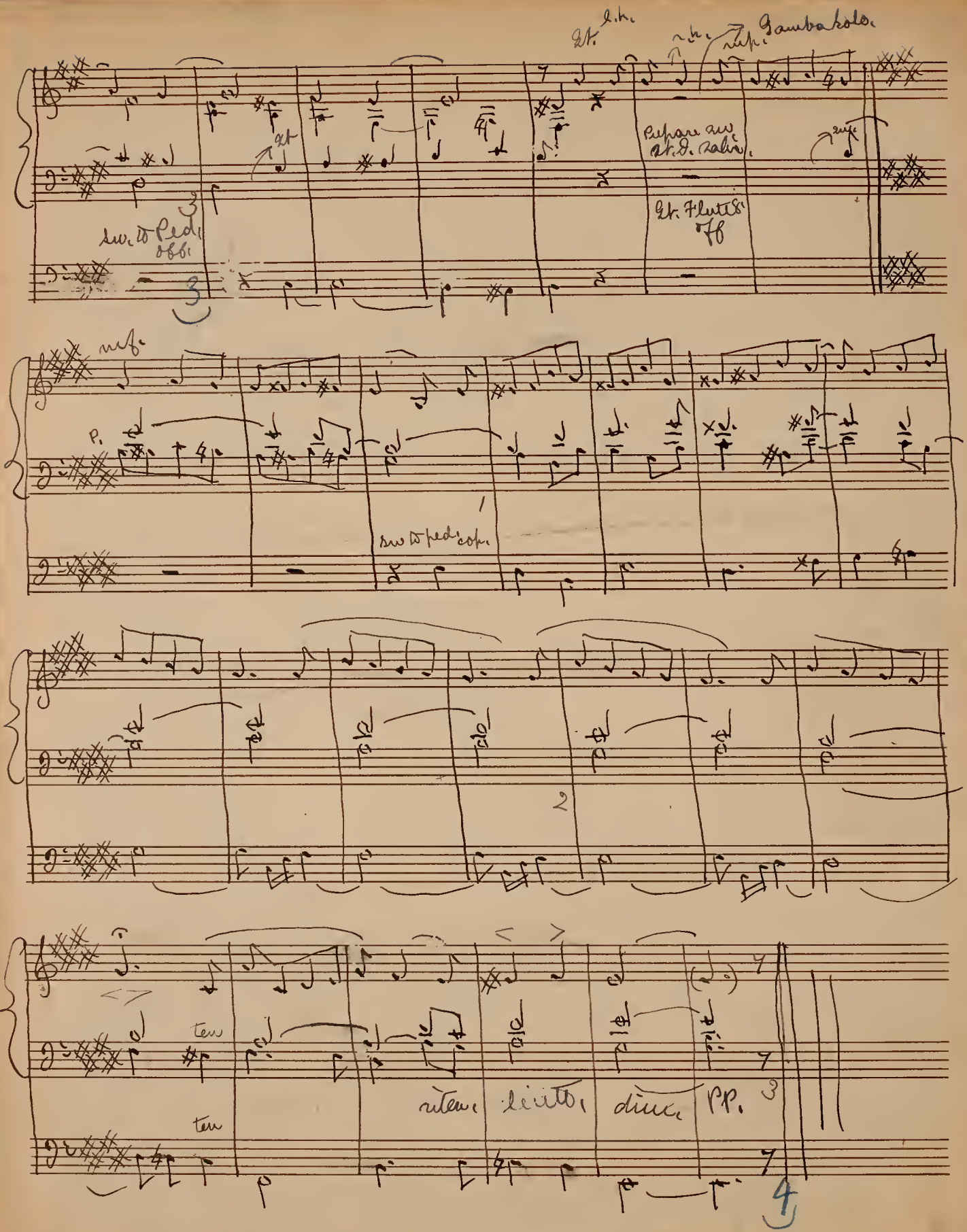
16

Sw. Ull. Open + dopped Diapason
Great Flute 8' Gamba 8' Swell coupler
Great Dulciana, Melodia Clarinett (ad lib)
Pedal Bourdon 16' Sw. to ped. coupler
au Andantino.




rit.
a tempo.
sw.
sw. dolce
cresc.
sfz
mp
a tempo poco lento.


3
2
Ch. & Str. Clar. Fugara.
Add Ch. Fugara
A tempo Pianforte
2
Vox Celestis or Voix Humana or Clarionet + Trum.


Gamba solo
Gt. Flutes
ff
mf
sw. to ped.
ten
ten
ritenuto
dim.
pp

679

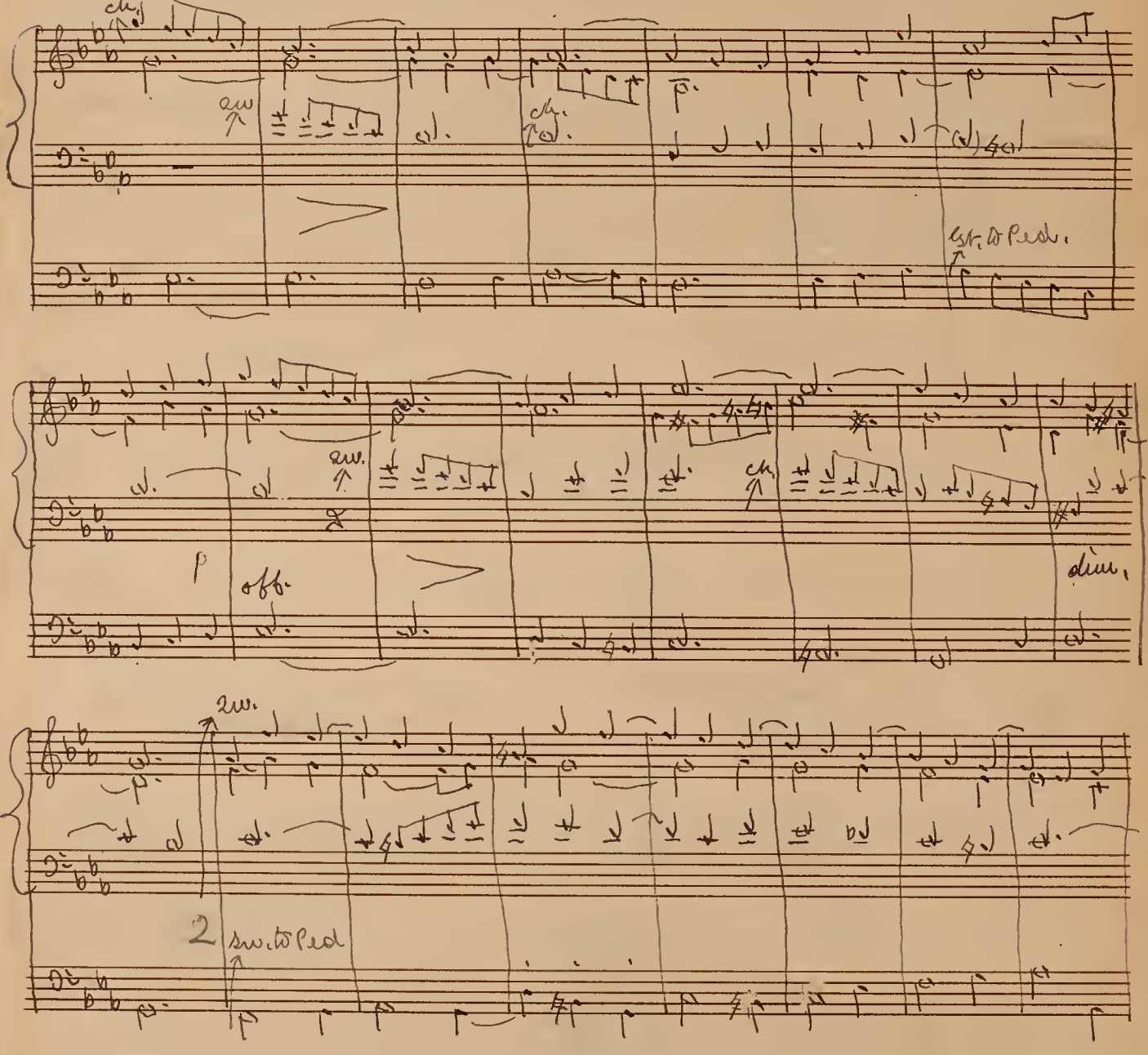
17

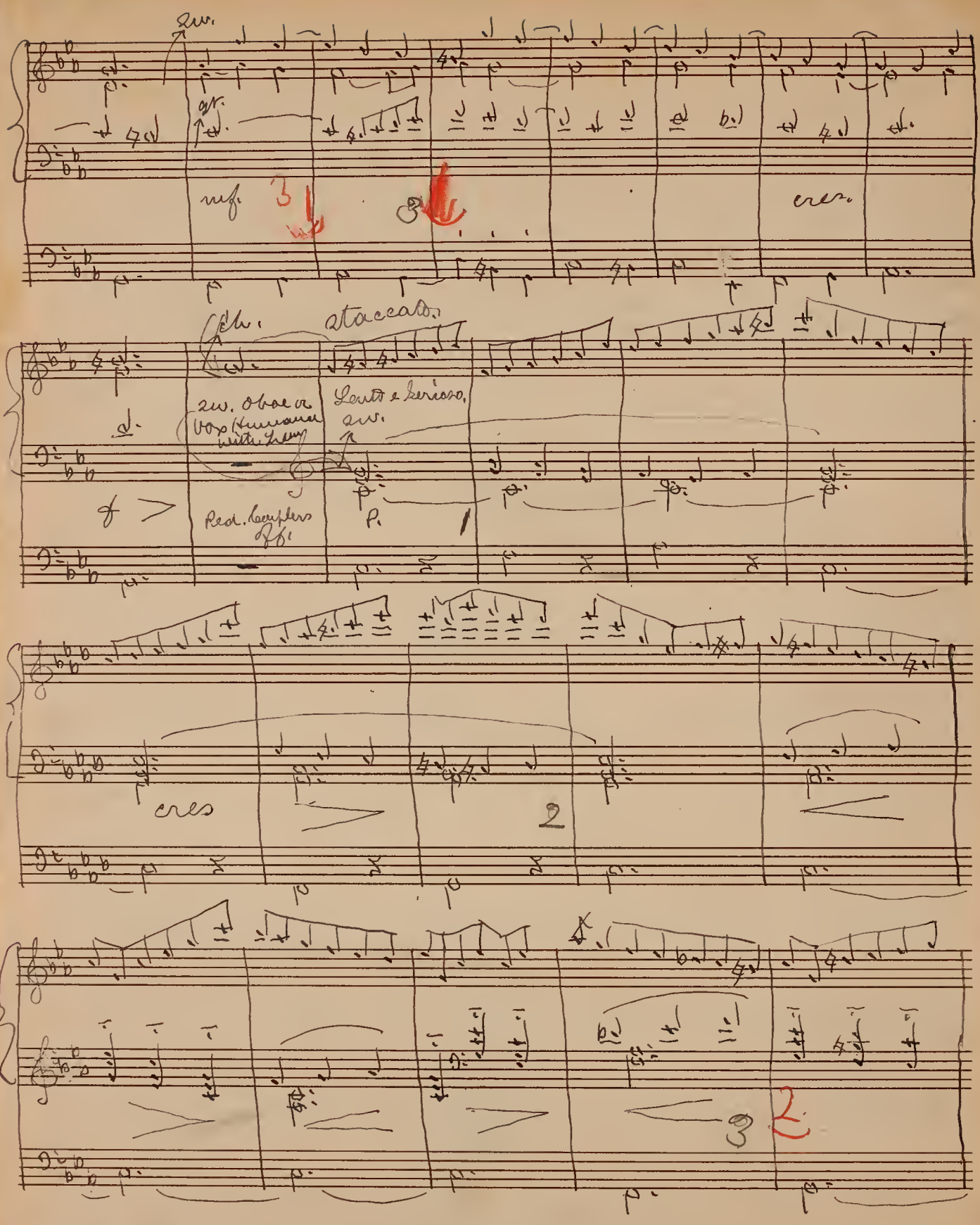
# Cantabile.

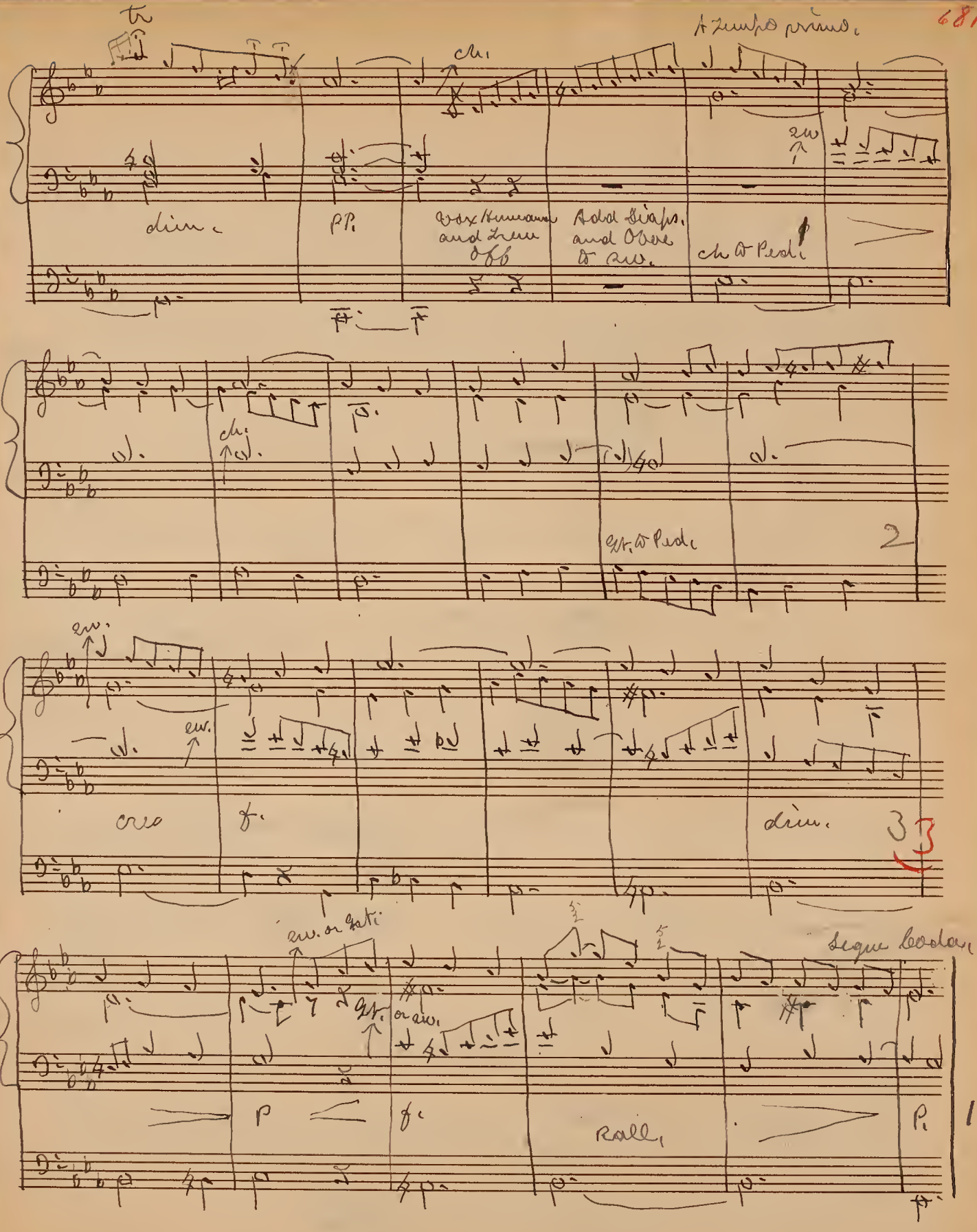
Gt. K. Flute 8' Sw. to Gt. K.
Sw. Diapasons (with Oboe and lib.)
Ch. Flute 8' Subs.
Ped. Bourdon (Ch. to Ped.)

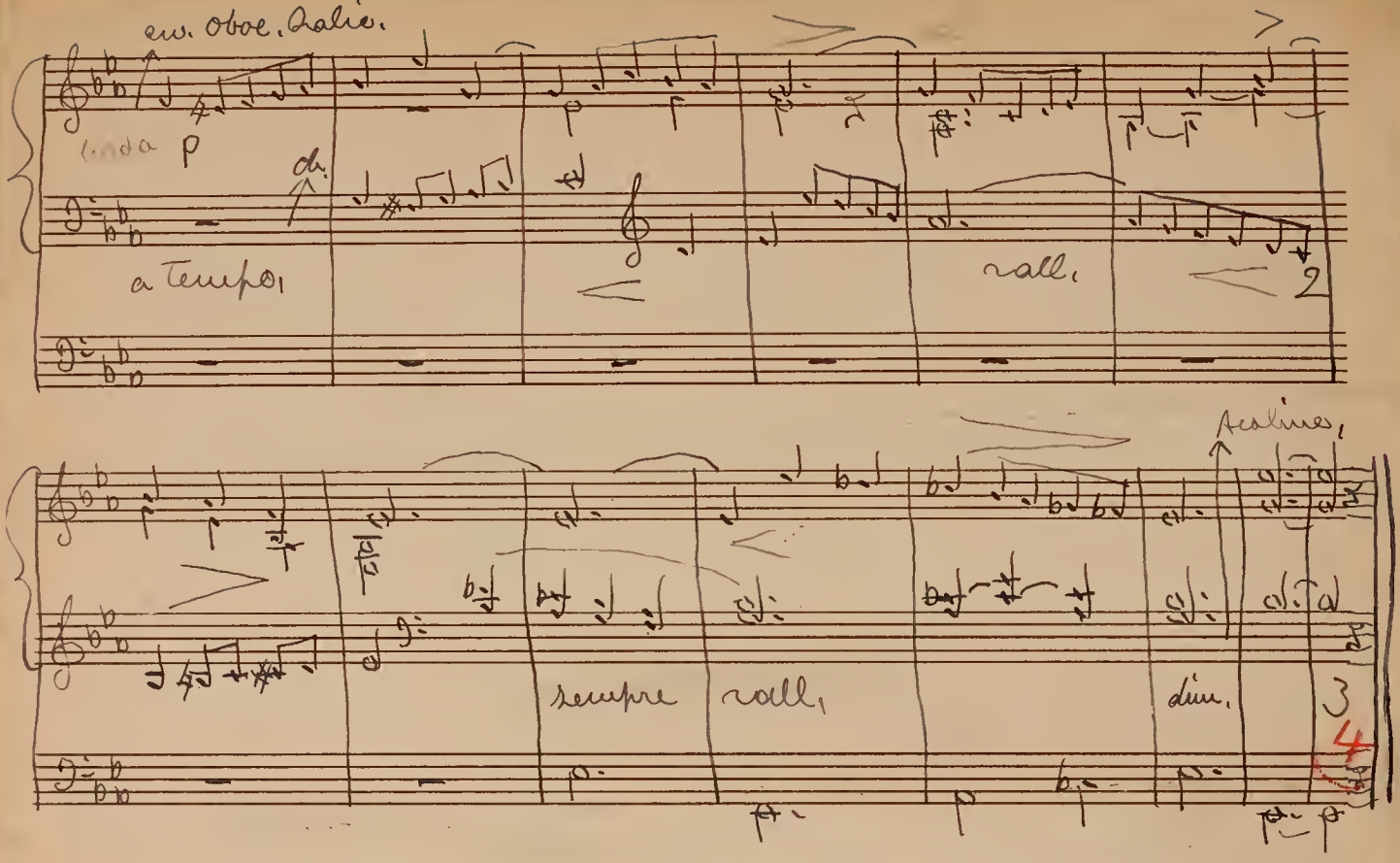
Herve D'Ardelluis.
September 1895.

Cantabile, con molto.




2w.
gr.
mfz
3
cresc.
staccato.
2w. oboe or
Lento e serioso,
2w.
Red. together
pf.
cres
2
3
2


tr
A tempo primo.
ch.
dim.
PP.
Vox Humana and Trem. Oboe
Adol. Diapas. and Oboe to Sw.
ch. to Pedal
sw.
2
ch.
ch. to Pedal
sw.
sw.
cresc
f.
dim.
33
sw. or Gt.
or sw.
Rall.
P.
Segue Leader

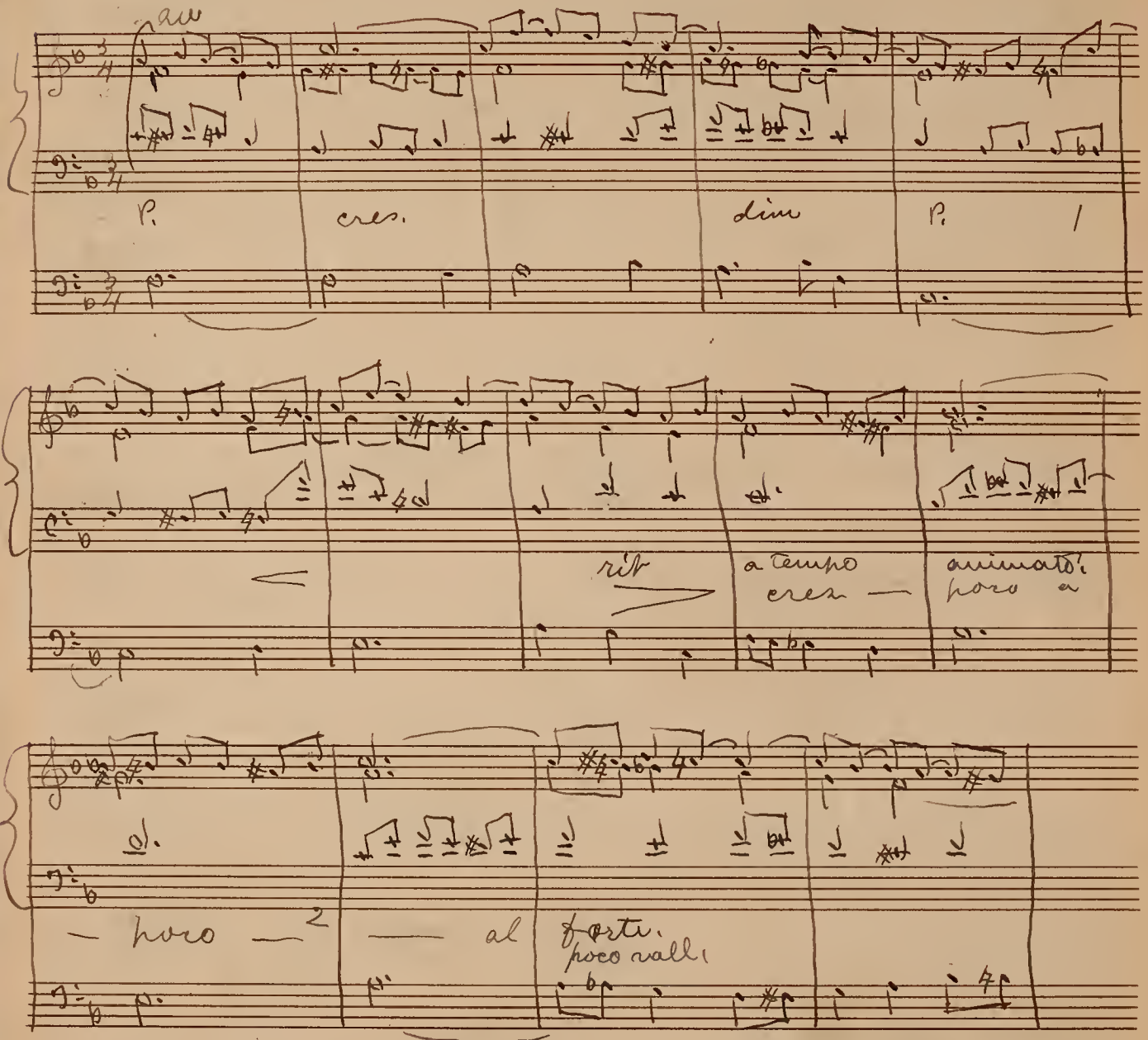

em. oboe. Solo.
linda
p
a Tempo
rall.
2
Acelines.
sempre rall.
dim.
3
4

# Quartetto.

Gt. Flute 8' Gamba 8' acc 55 Vls.
Sw. Diapasons
Ch. mel. Dulc. Clar.
Ped. Violone

Herve D'Arlétuse.
July. 1896.

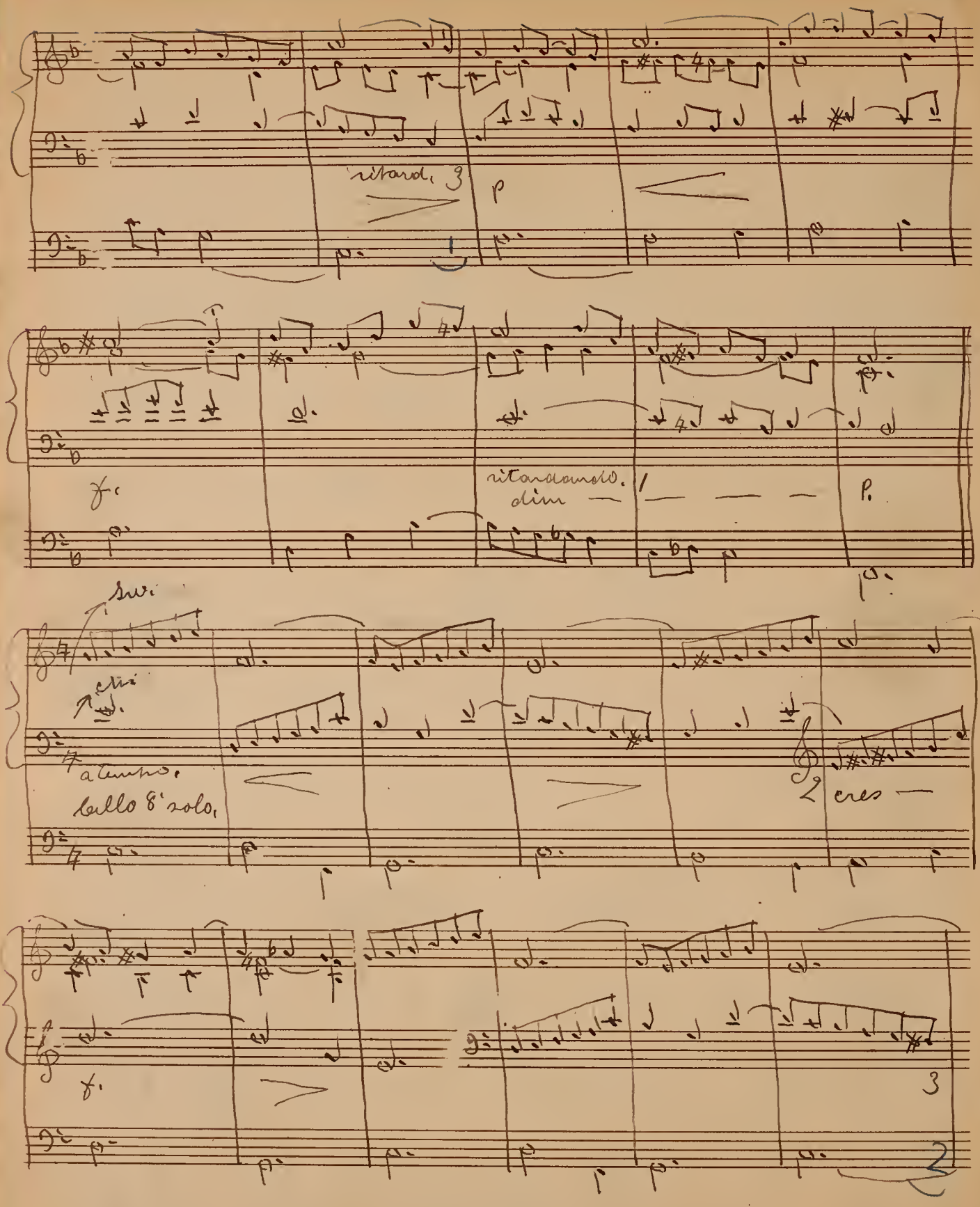
Andante.
Grazioso.

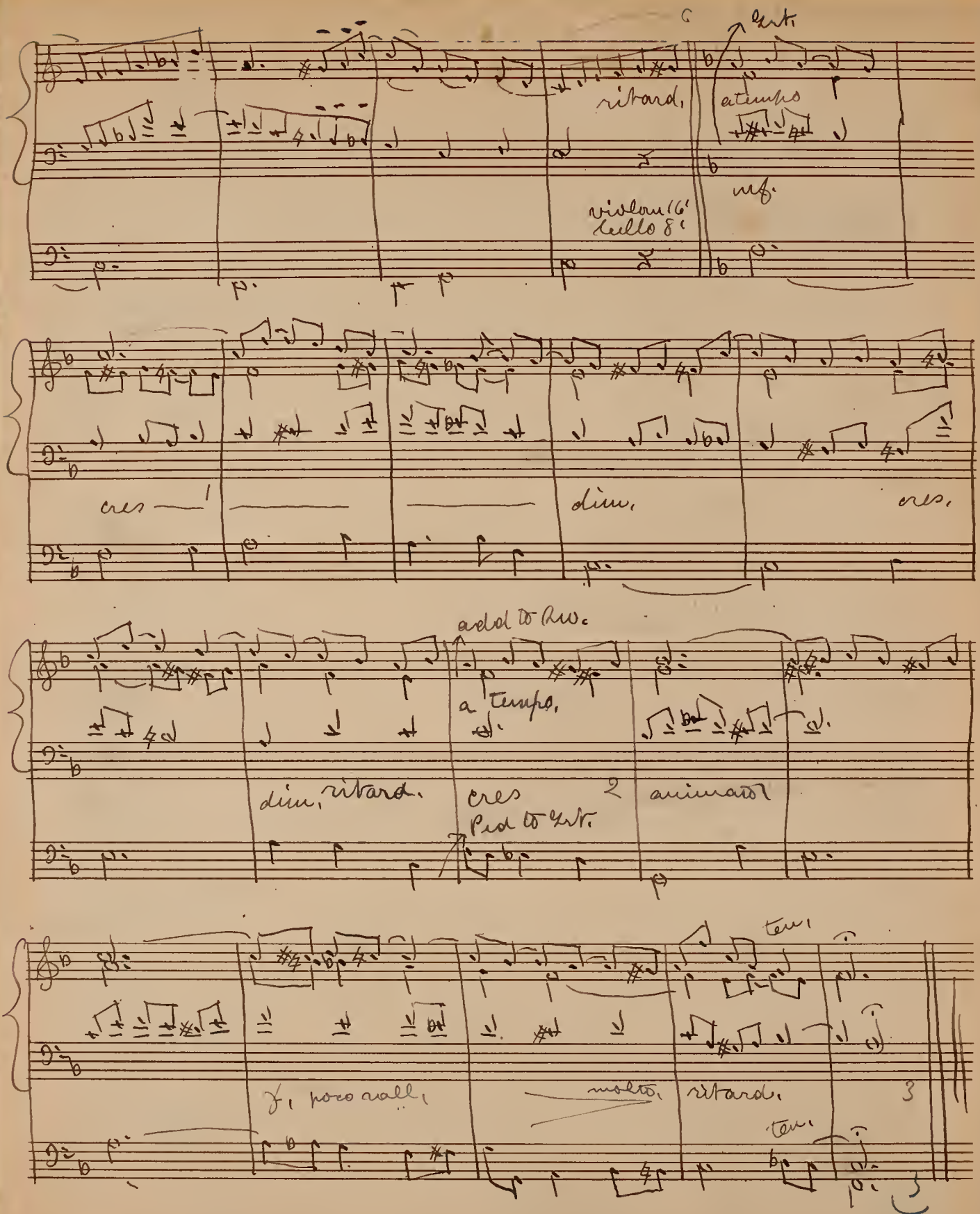



45 – 3

Pag 1/2

(1)

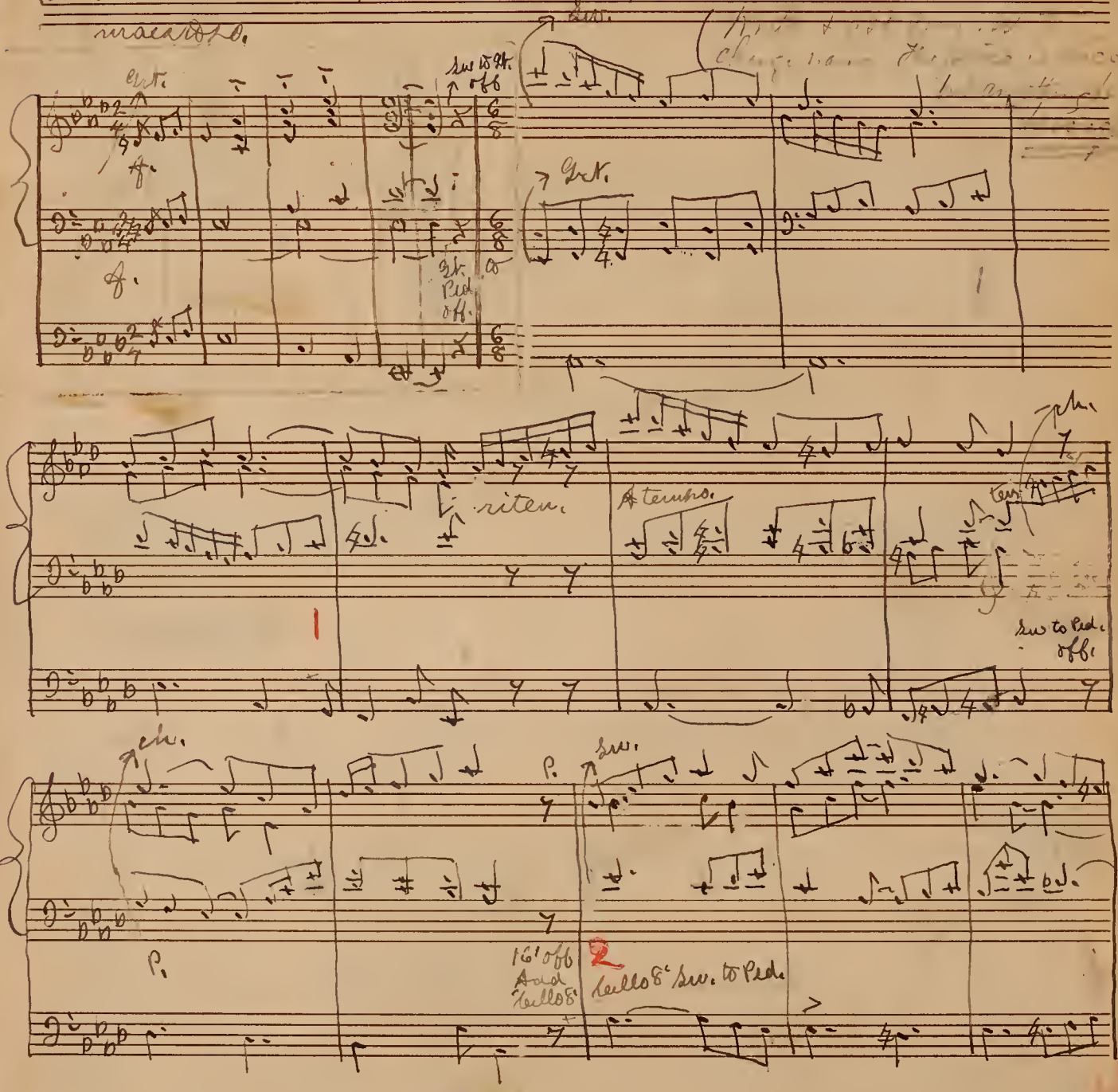

ritard.
3
p
ritardando
dim
p.
sw.
cl.
a tempo
ballo 8' solo
2
cres
f.
3
2

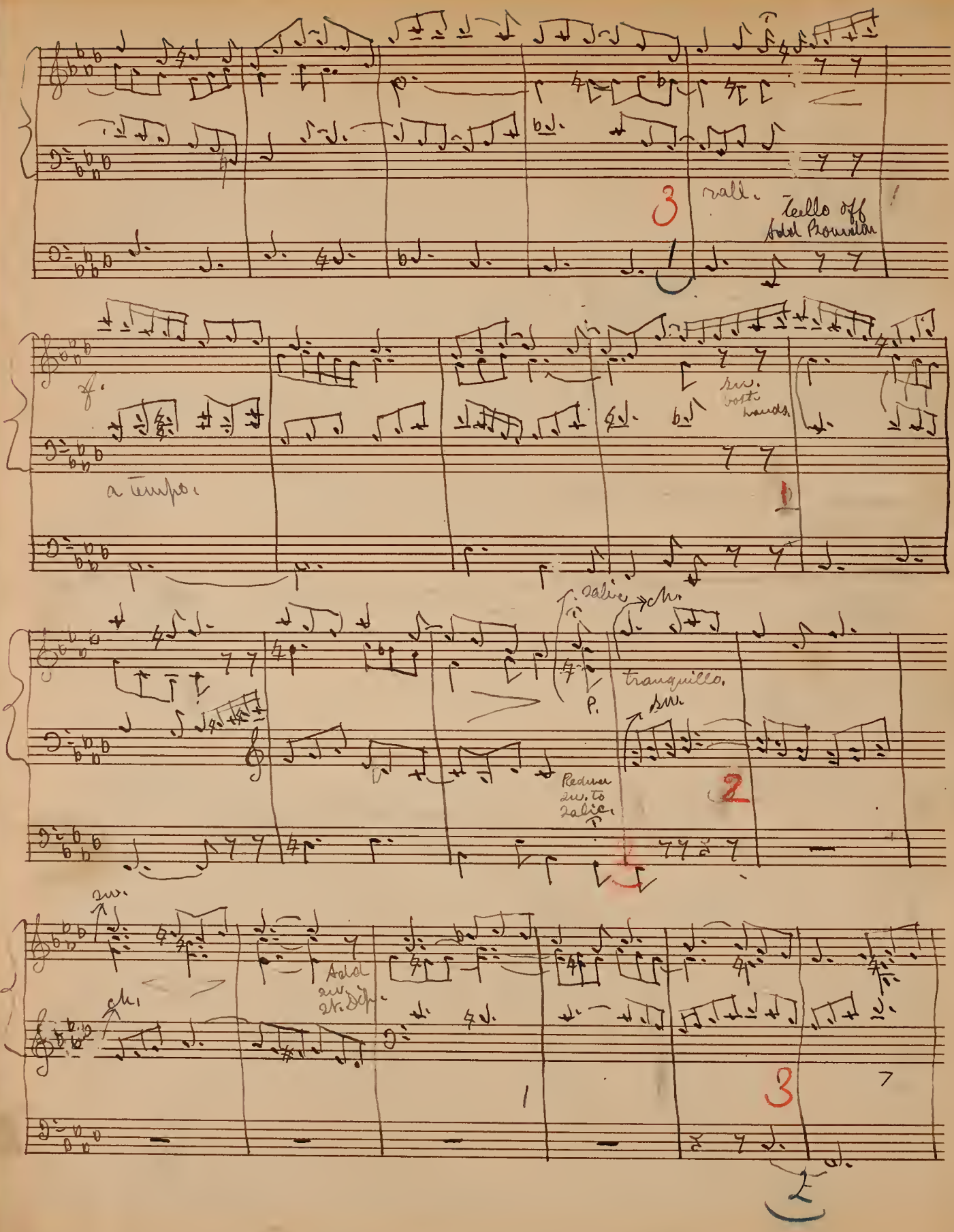

G
Ped.
ritard.
a tempo
mf
violoncello 16'
violoncello 8'
cres
dim.
cres.
add Ped. Rev.
a tempo.
dim. ritard.
cres
Ped to Ped.
2
animato
ten.
f, poco rall.
molto
ritard.
3
ten.

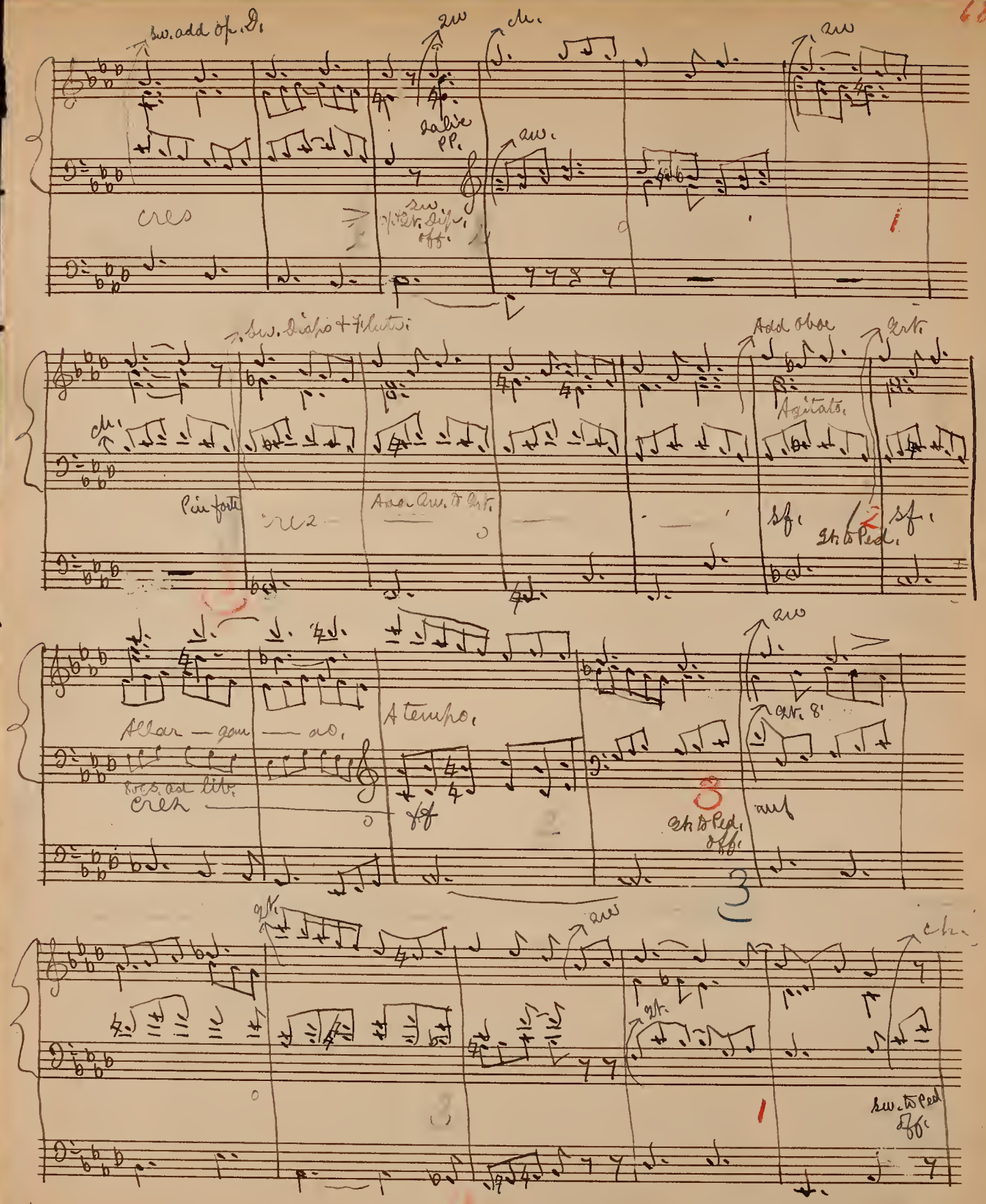
# Rondeau Heroique.

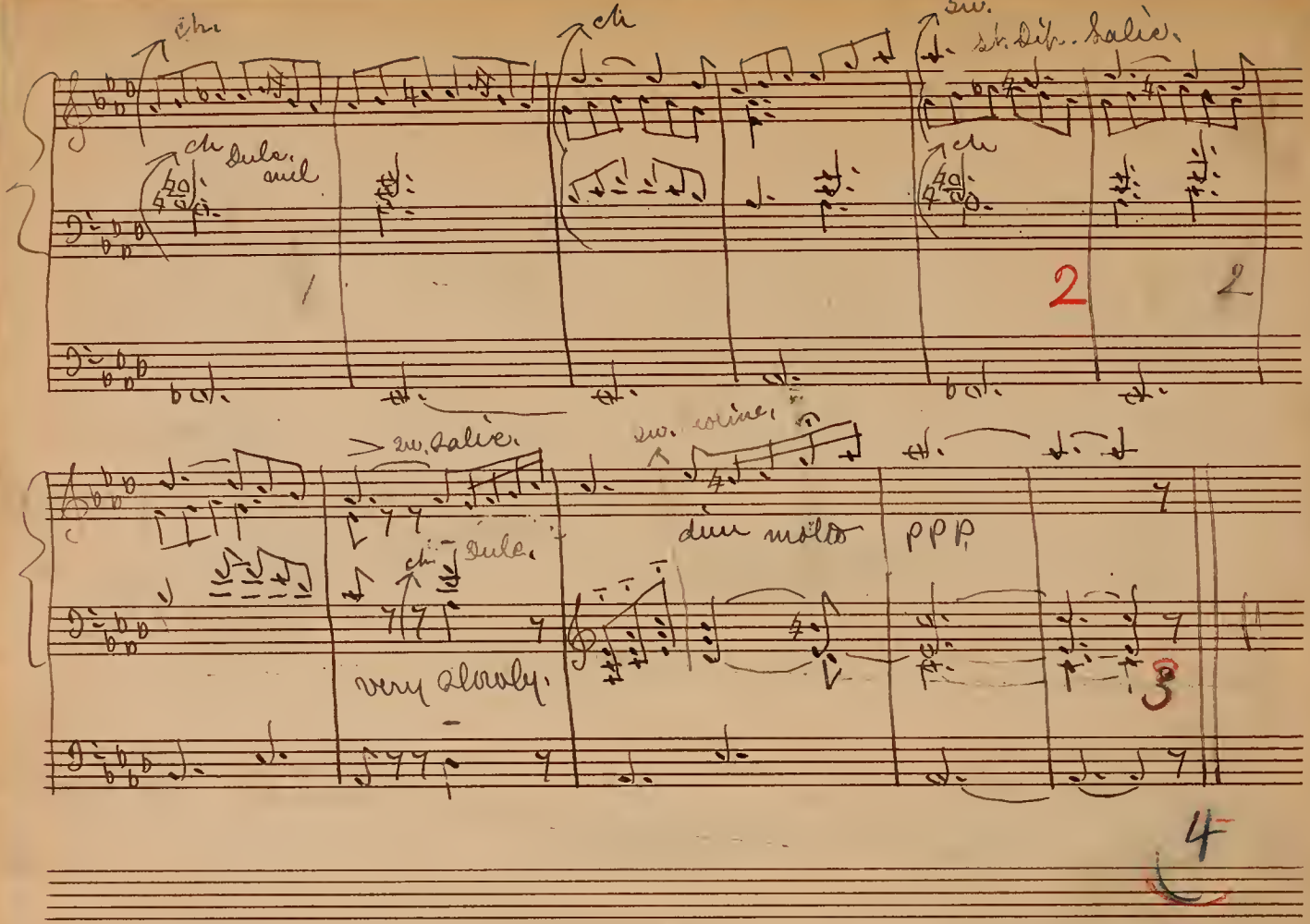
Great: flute 8' Gamba 8' Sw. & Ord.
Swell: Diapason 8' Flute 4' Oboe.
Chair: Melodia 8' Dulciana 8'
Total Bourdon 16' coupled to Sw. & Ord.

Herbert D. Wilkins
August 1895.




3
rall.
Cellos off
Add Pizzicato
ff
a tempo
sw. both hands
1
2
rall. → ch.
tranquillo.
P.
sw.
Reduce sw. to rall.
ch.
Add sw. str. Dep.
3
2


sw. add Op. 9.
sw.
ch.
sw.
subito pp.
sw.
cres
sw. Diap. Off.
sw. Diapas + Flutes
Add oboe
Agitato.
Più forte
Accel. & Cr.
sf.
sf.
Gt. to Ped.
sw.
Allar — gan — do.
Bass. ad lib.
cres
A tempo.
Gt. 8'
Gt. to Ped. Off.
mf
Gt.
sw.
ch.
sw. to Ped Off.


ch.
ch
sw.
sw. Dlc. Salic.
ch
Dulc.
mel
1
2
2
sw. Salic.
sw. oboe
dim molto
ppp
very slowly
3
4

OK

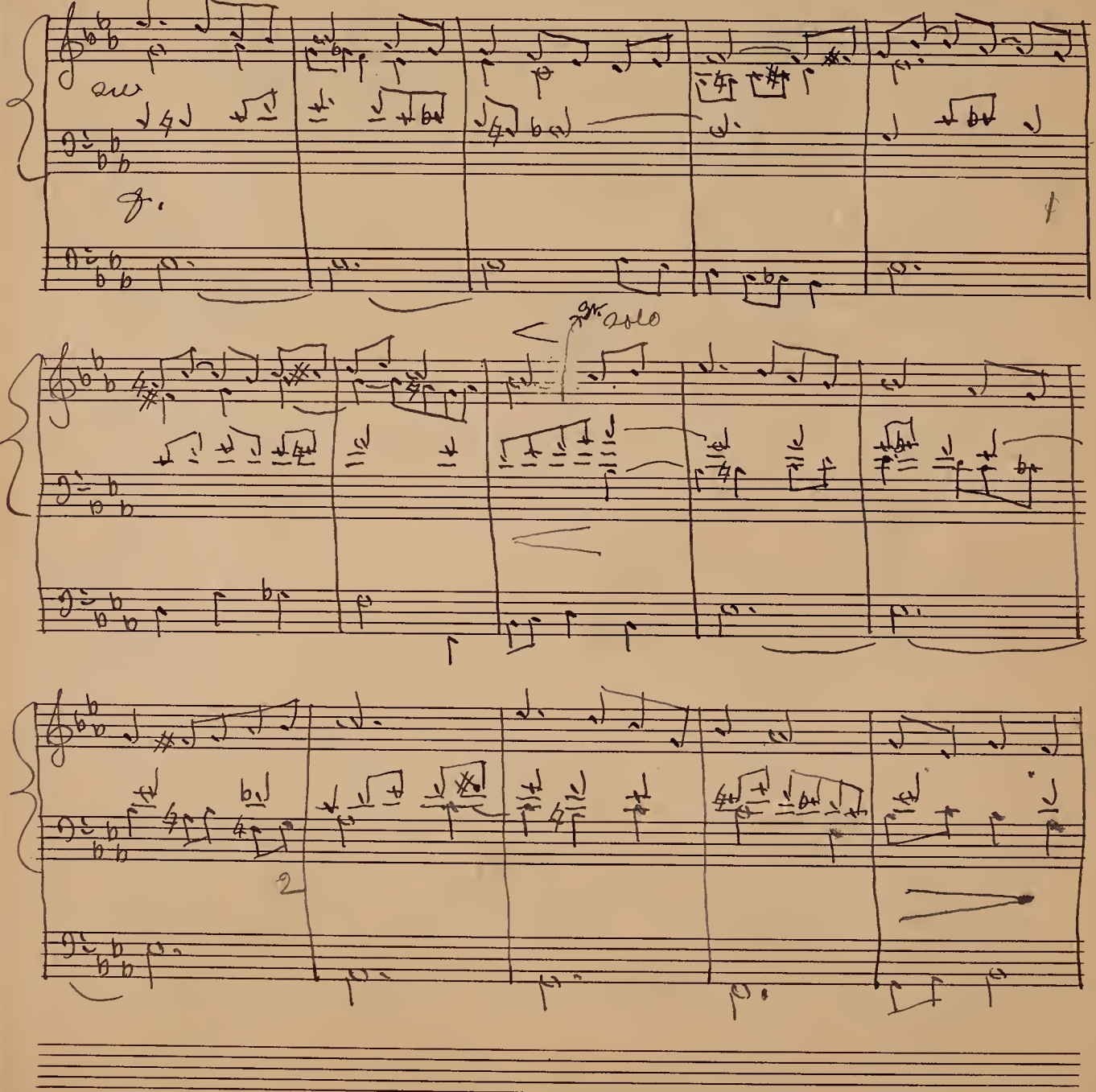
691

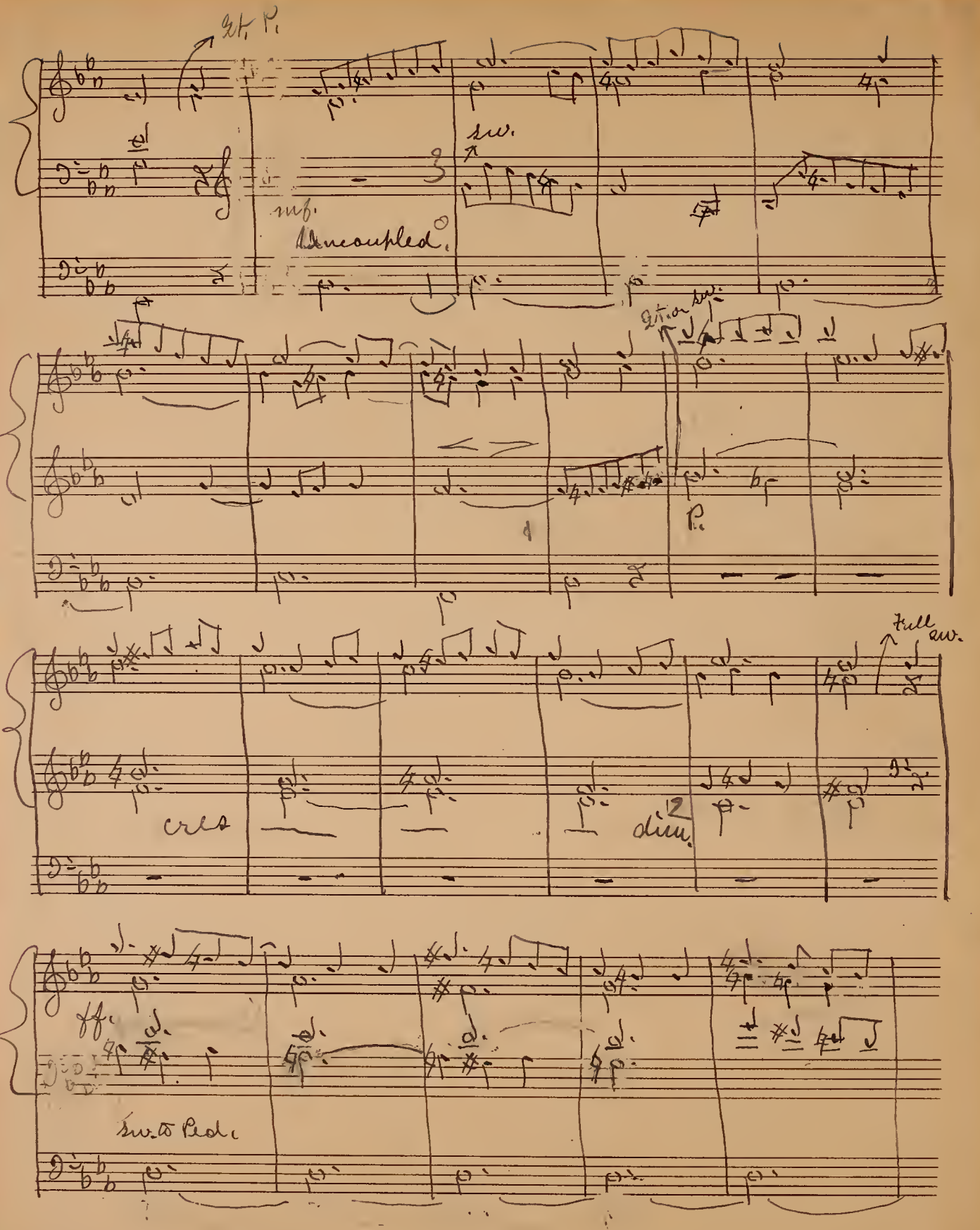
# Spring Song
## for the Organ

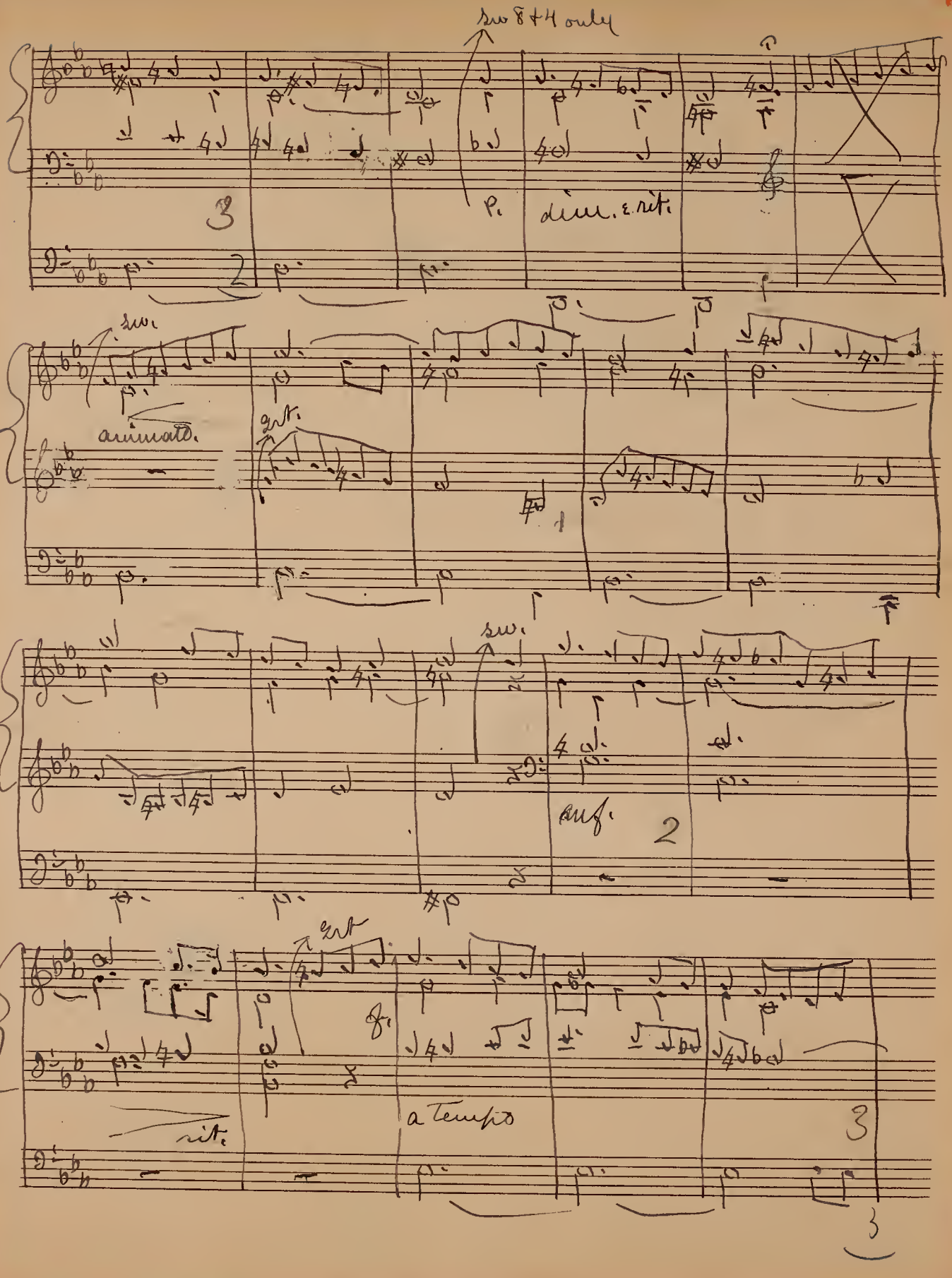
Gt. 8 + sw. coupler
Sw. 8'+4'
Ch. Flutes 8'
Ped. Bourdon. Violon. sw. coupler.

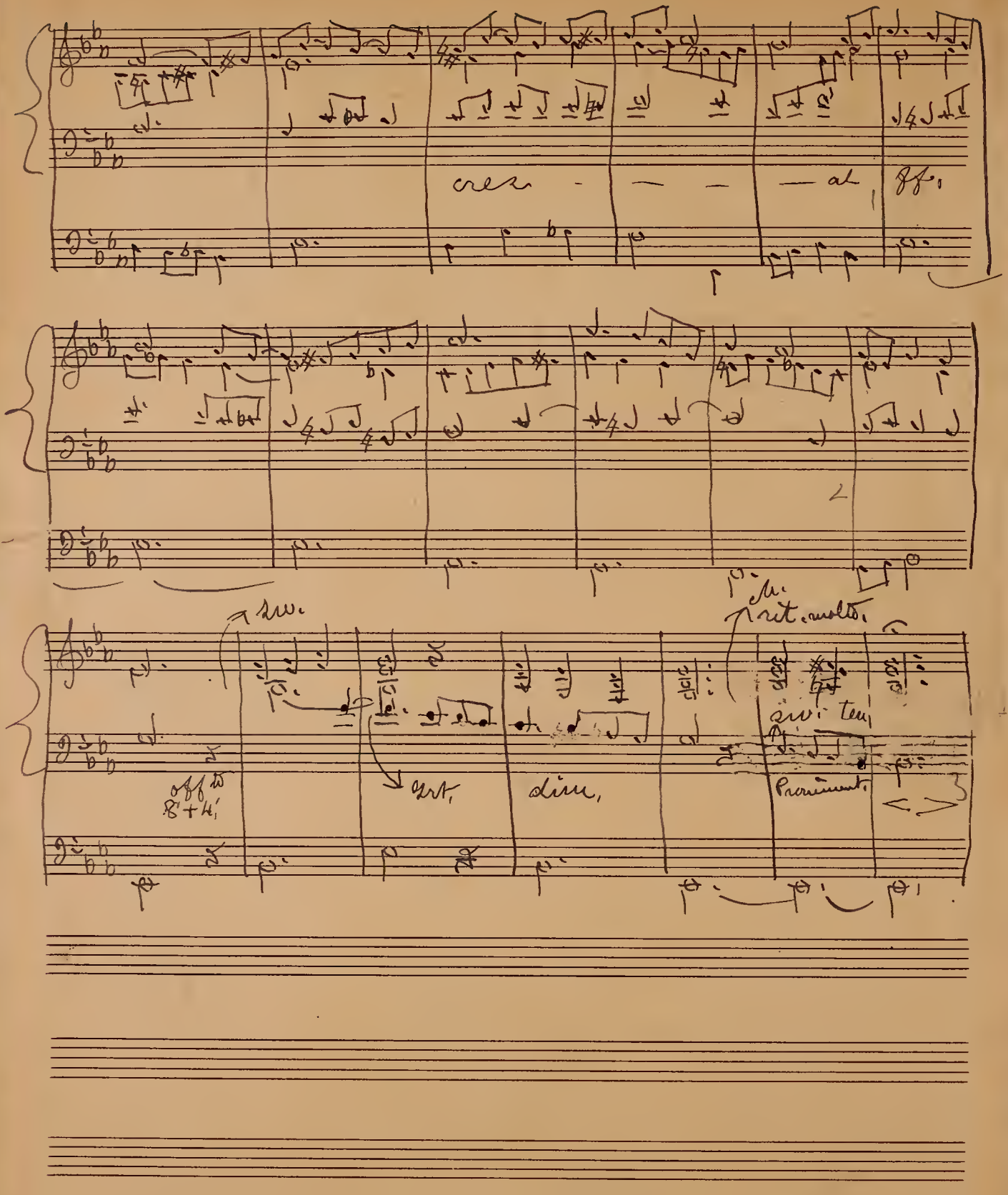
Herve D. Wilkins

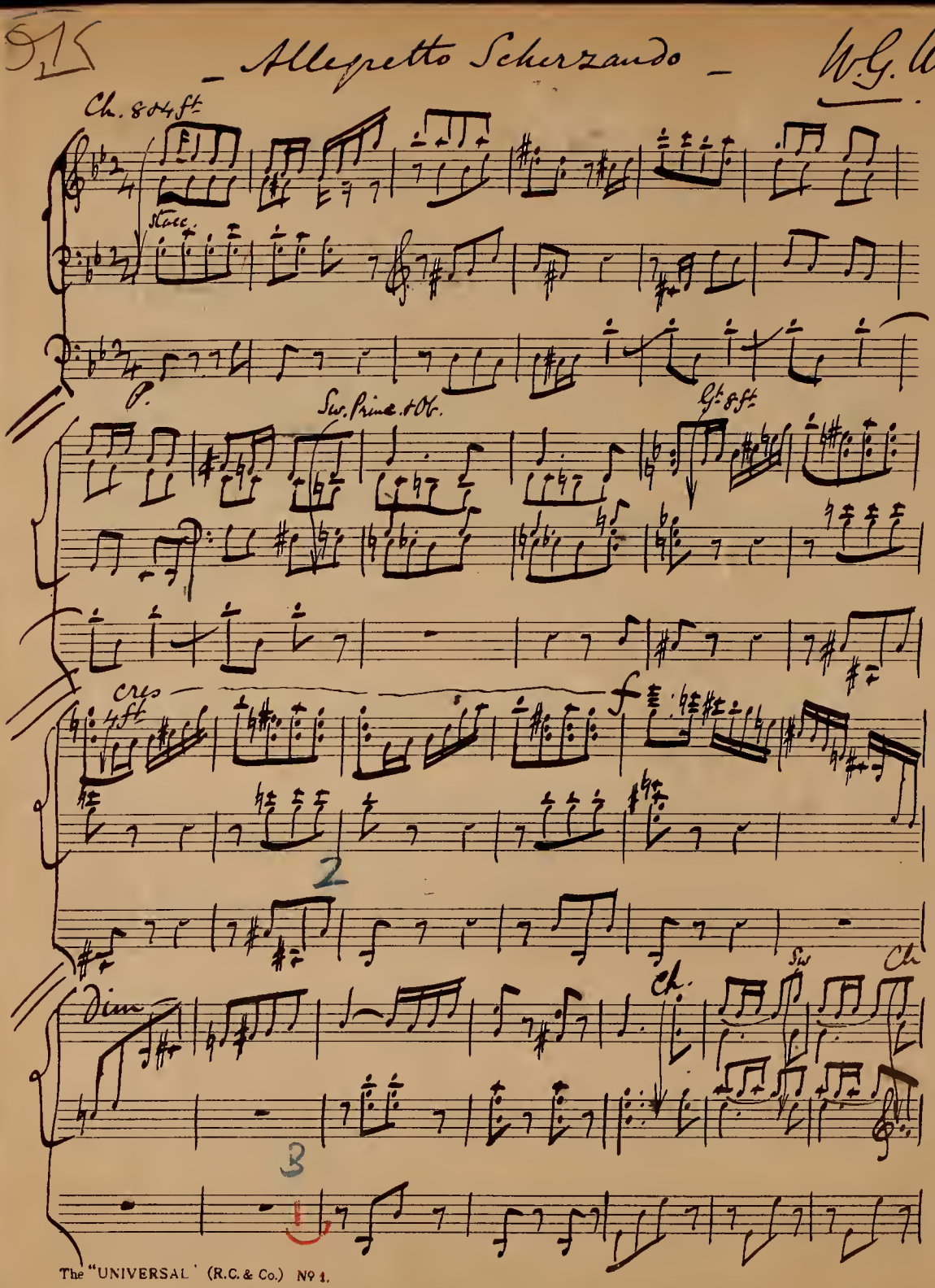
With Gladness.

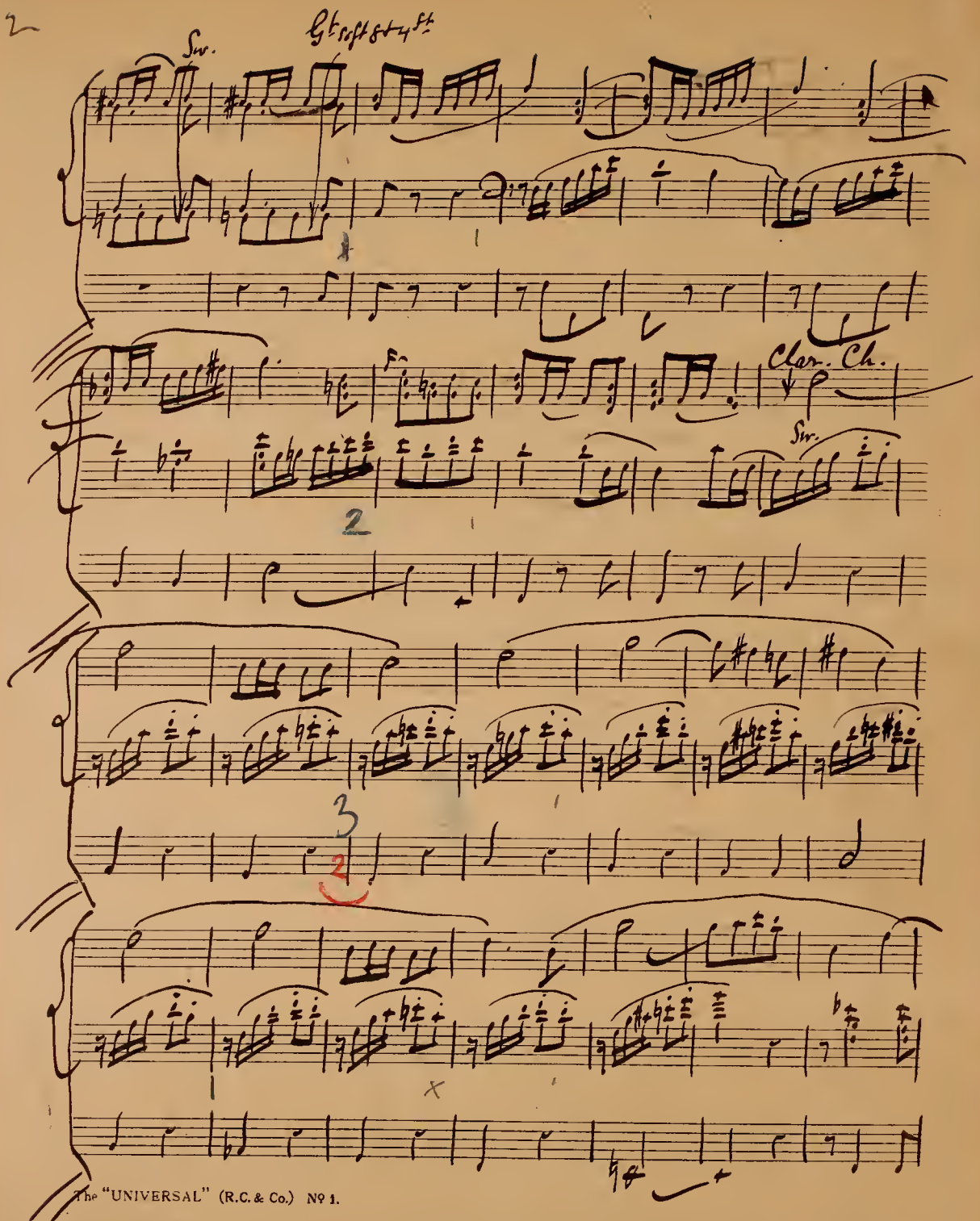


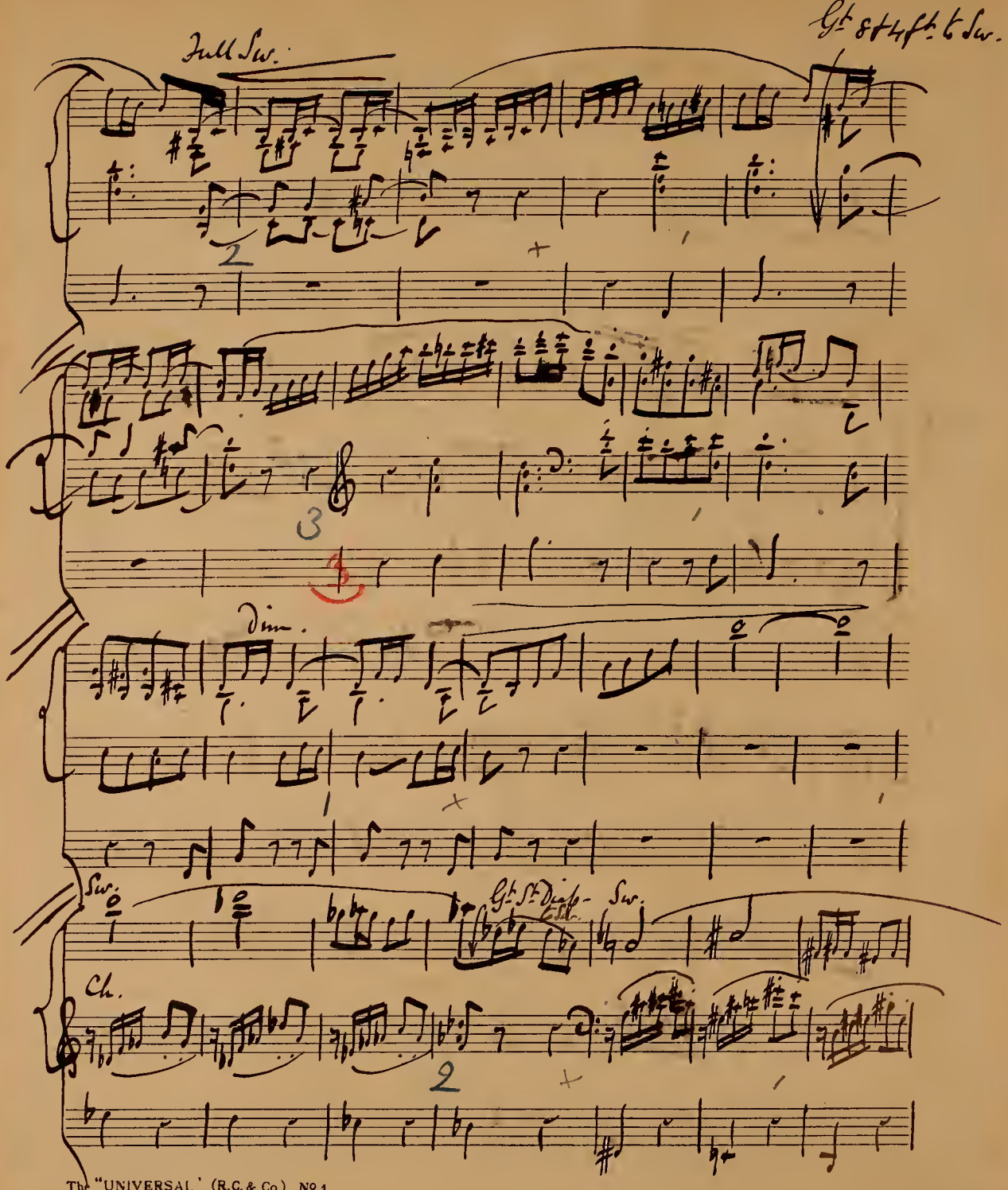

Gt. P.
mf.
Uncoupled.
Sw.
Gt. to Sw.
P.
cres
dim.
full Sw.
ff.
Sw. to Ped.

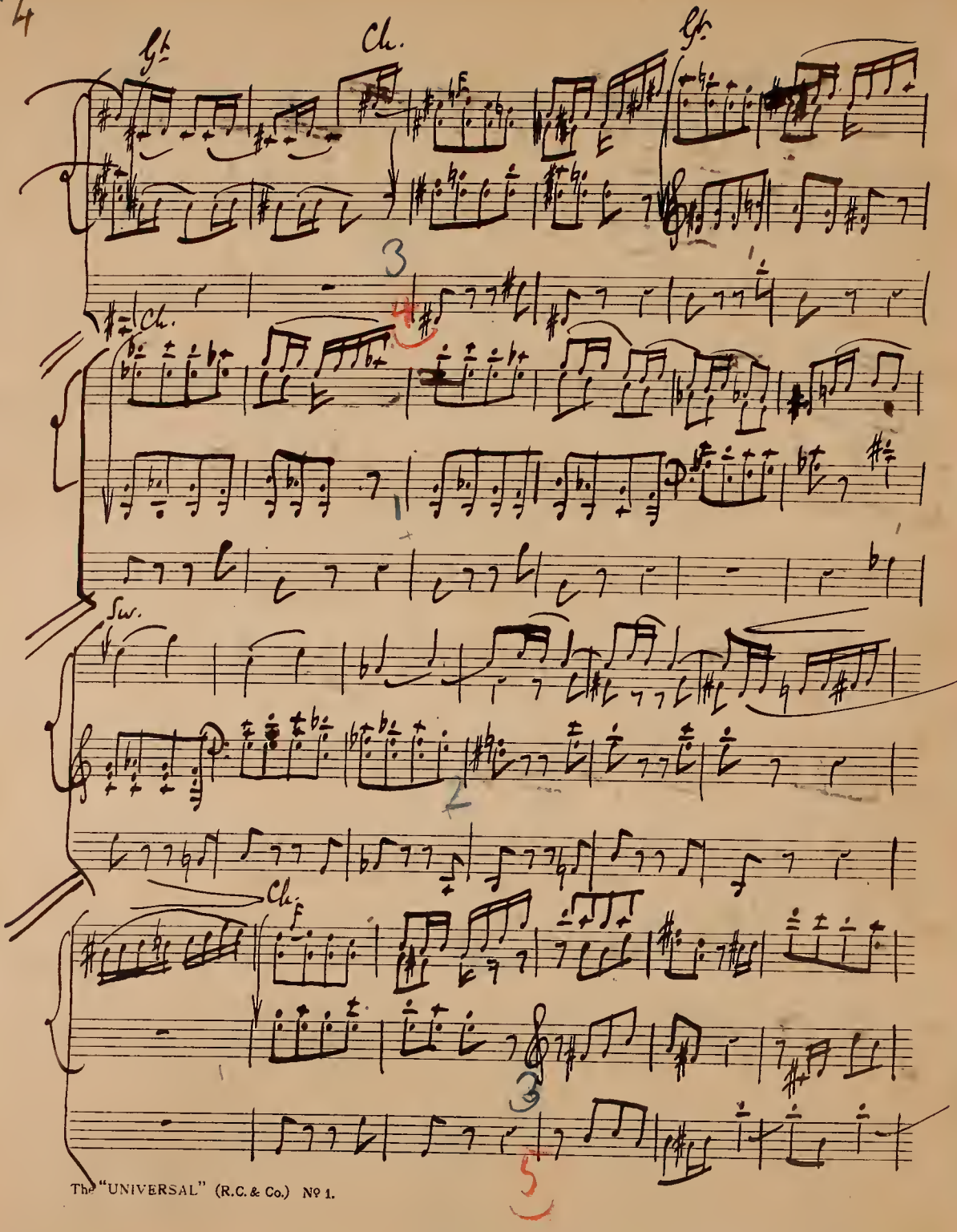

sw 8+4 only
3
p
dim. e rit.
sw.
animato.
grt.
sw.
2
sf
grt
sf
rit.
a tempo
3
3

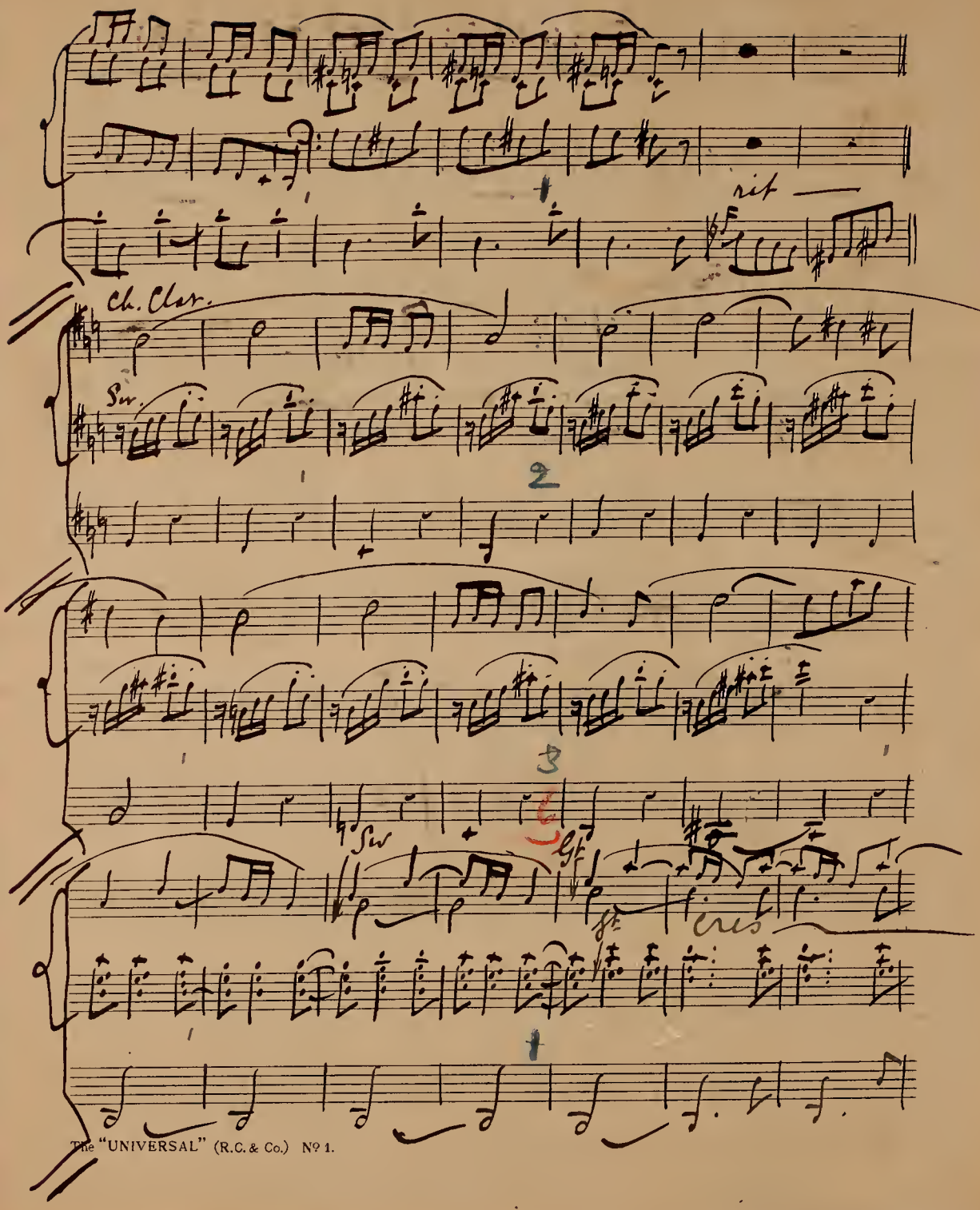

cresc
at
ff
rit. molto
dim.
Prominent

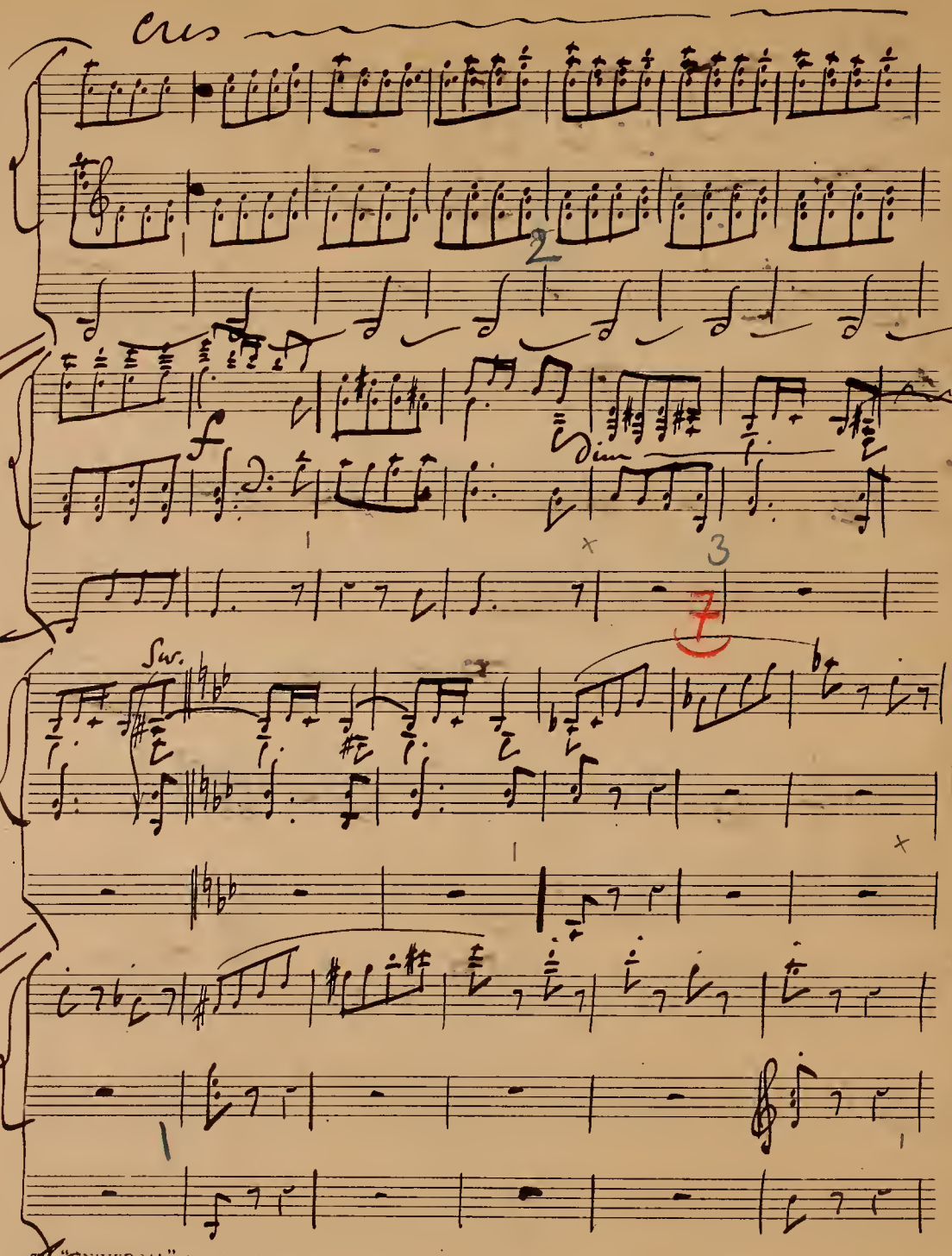

Allegretto Scherzando
W.G. Wood
695
21
Ch. 8ft
Stacc.
Sw. Prime 16ft.
Gt. 8ft
Cres
4ft
f
2
Dim
Ch.
Sw
Ch
3
1

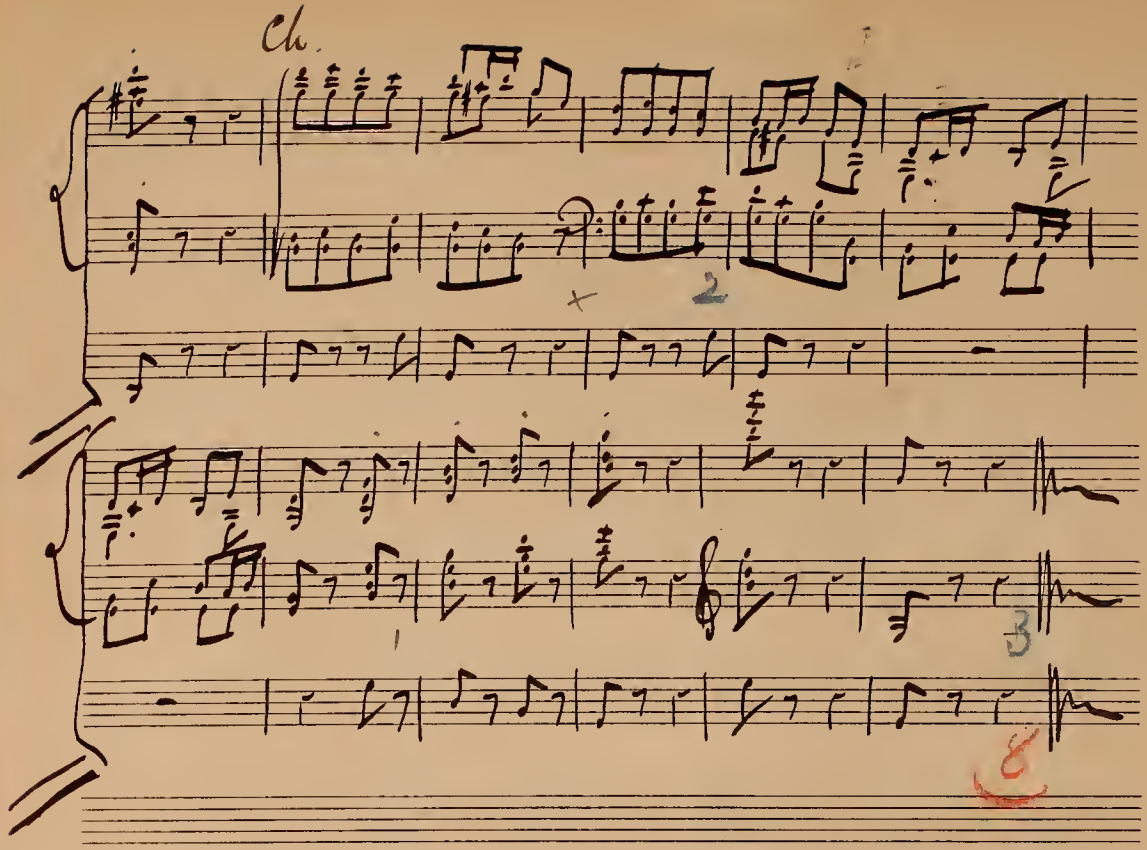

Sw.
Gt 8 ft 8 + 4 ft
Clar. Ch.
Sw.
2
3
2


Gt. 8 4 4 ft. & Sw.
Full Sw.
2
3
3
Dim.
Sw.
Gt. St. Diap. Ch.
Sw.
Ch.
2


Gt.
Ch.
Gt.
Ch.
Sw.
Ch.
f


rit
Ch. Clar.
Sw.
2
3
Sw
Gt
cres
1


cus
2
f
dim
3
7
Sus.


Ch.
2
3

703

# Allegro Maestoso

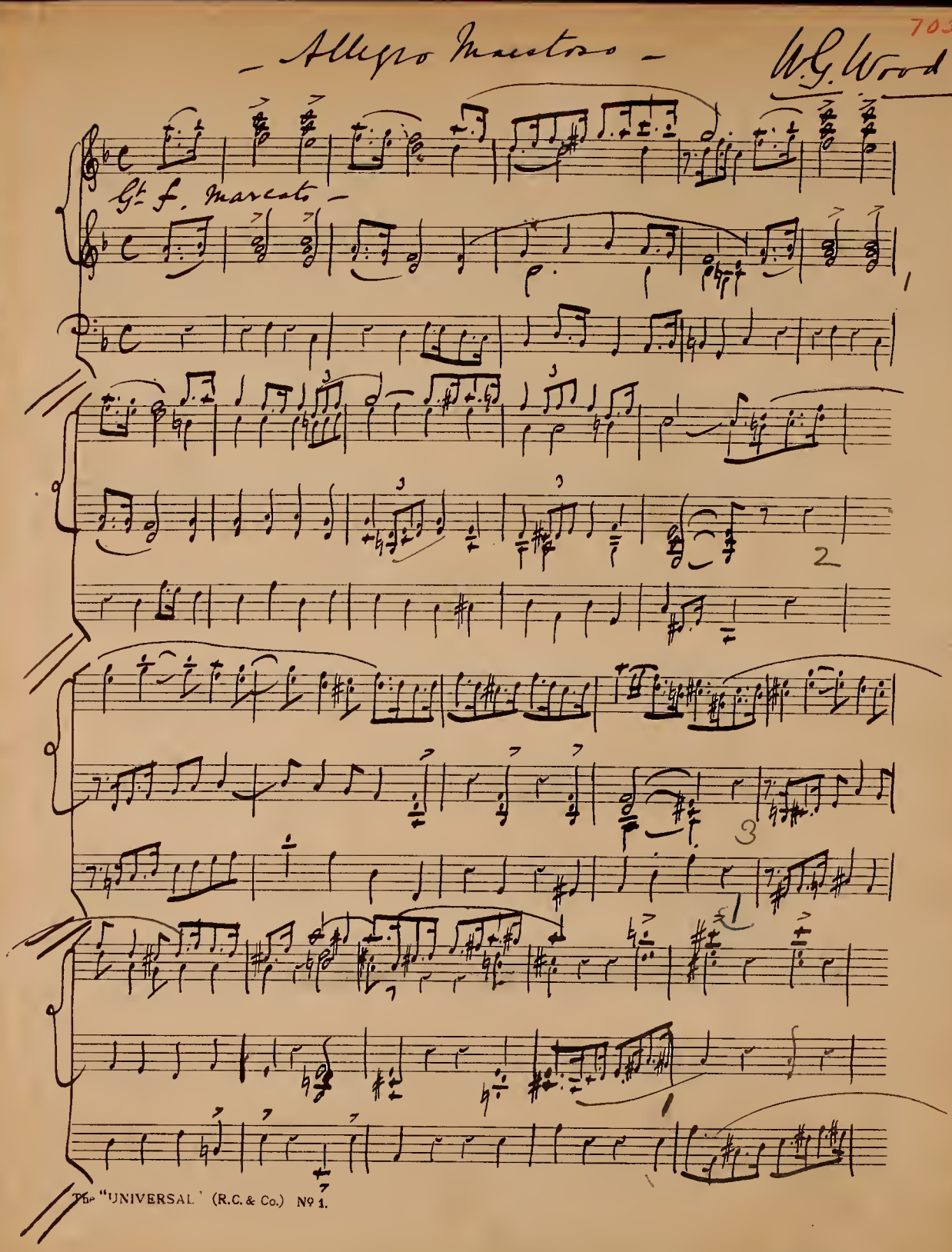
for the Organ

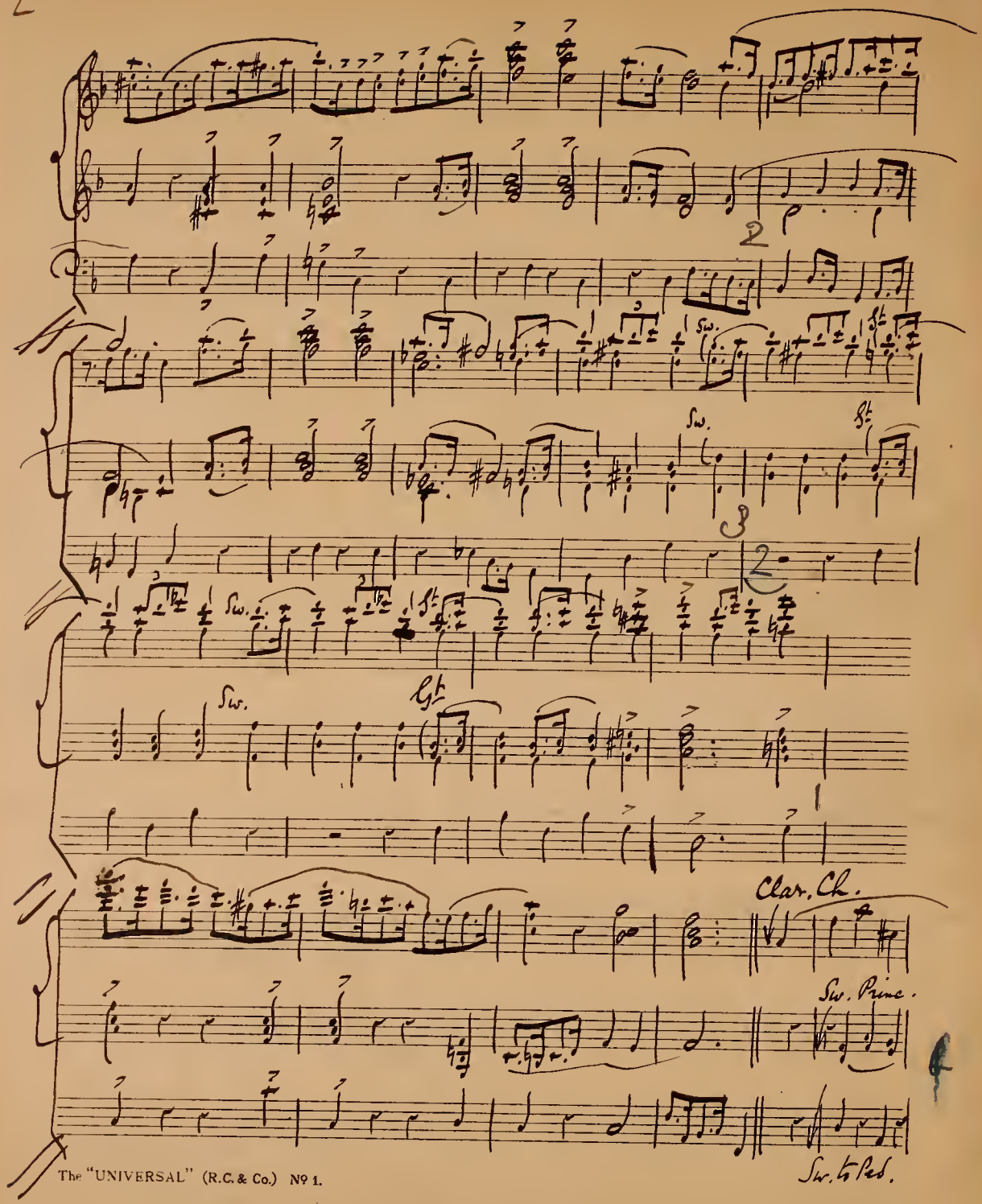
by

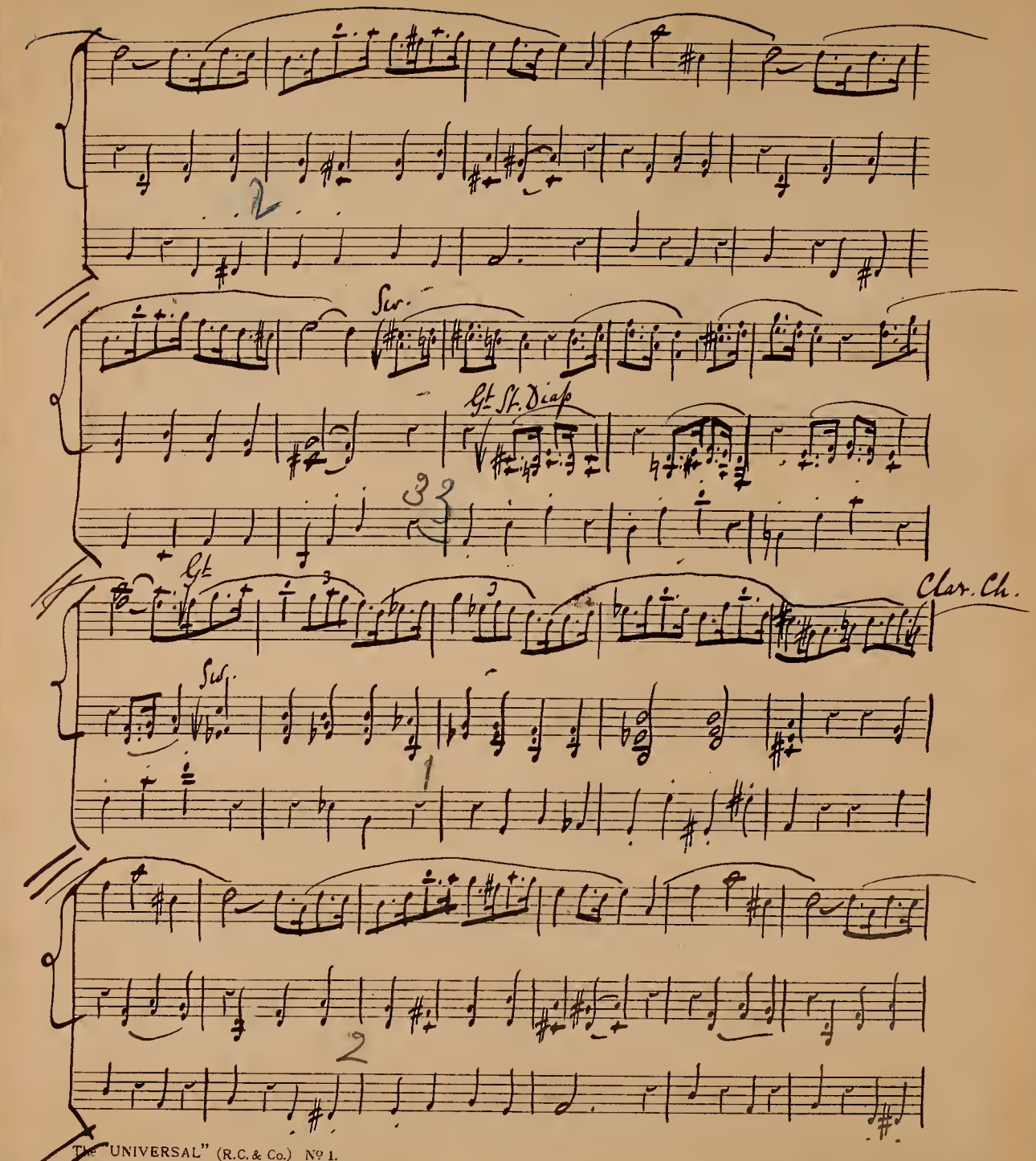
W. T. Wood

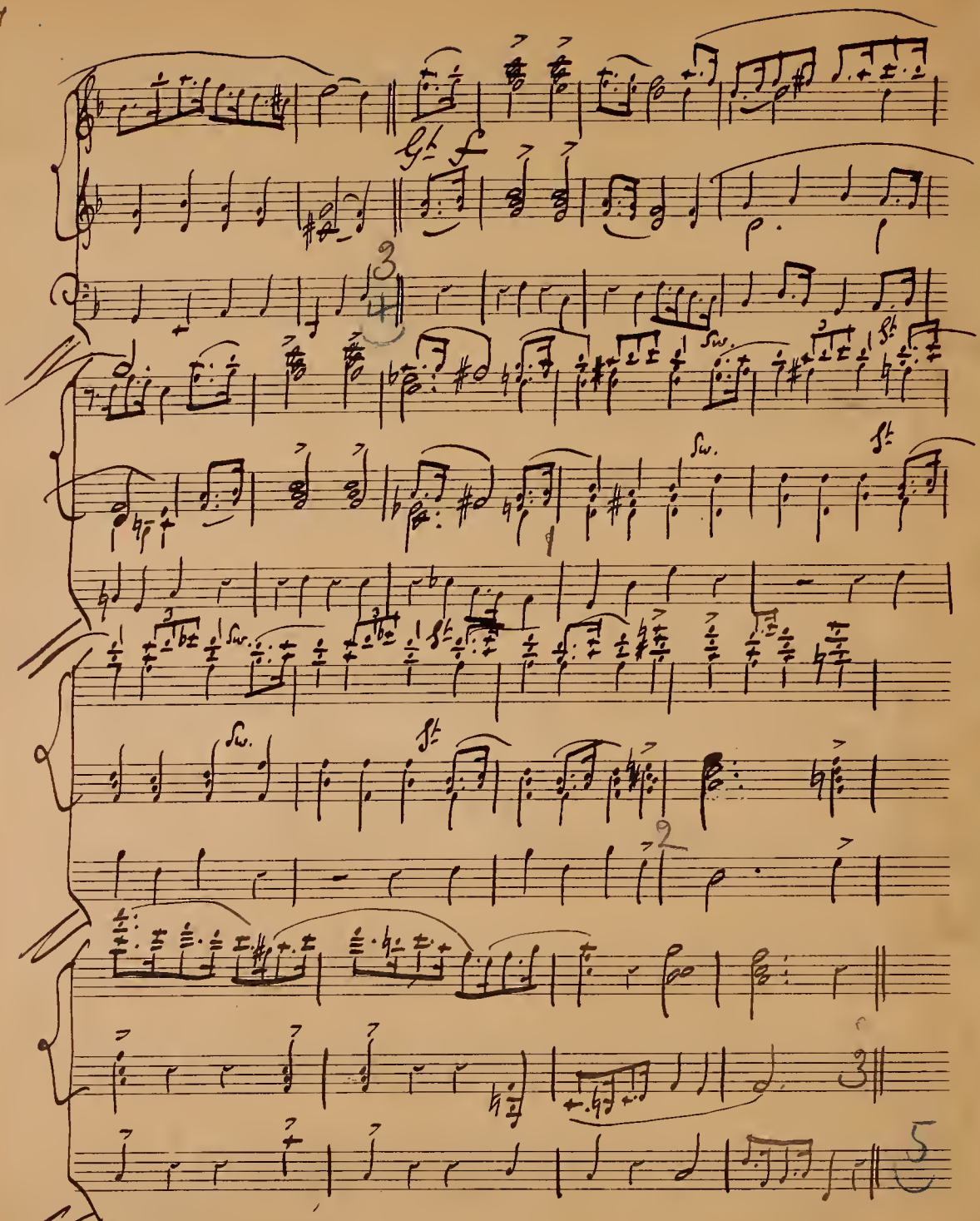
The "UNIVERSAL" (R.C. & Co.) № 1.

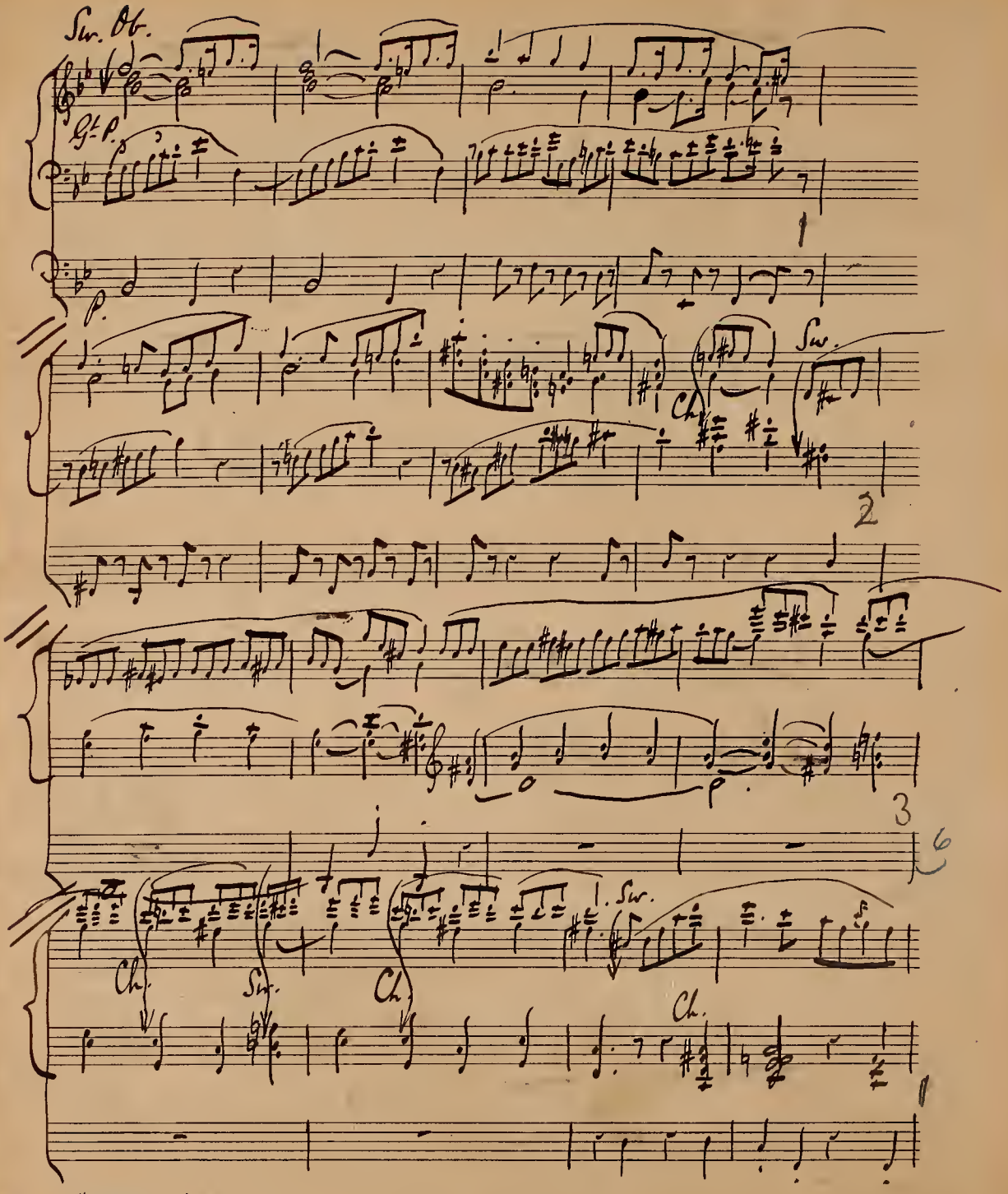
57

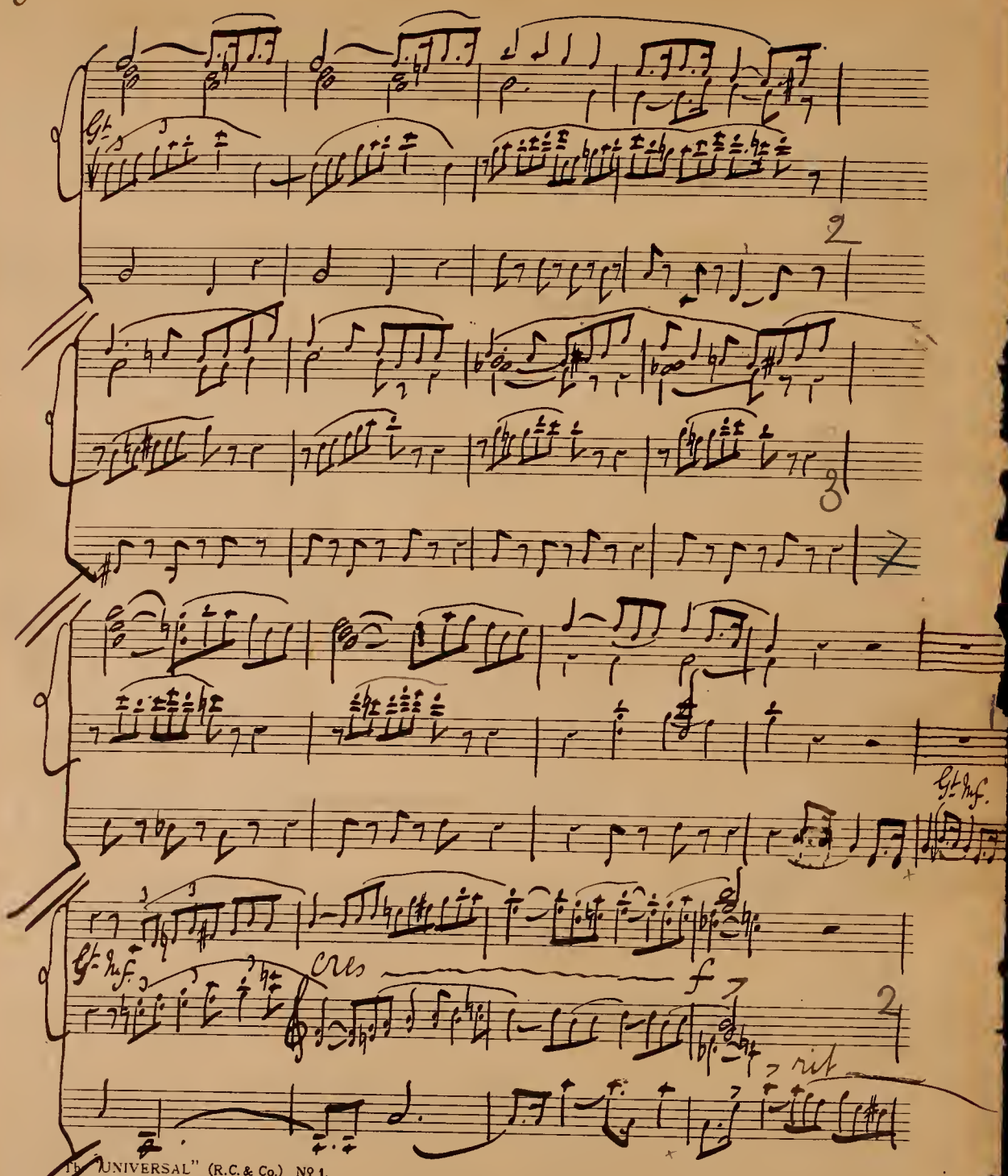

Allegro maestoso
W. G. Wood
705
Gt. f. marcato
2
3
The "UNIVERSAL" (R.C. & Co.) No 1.

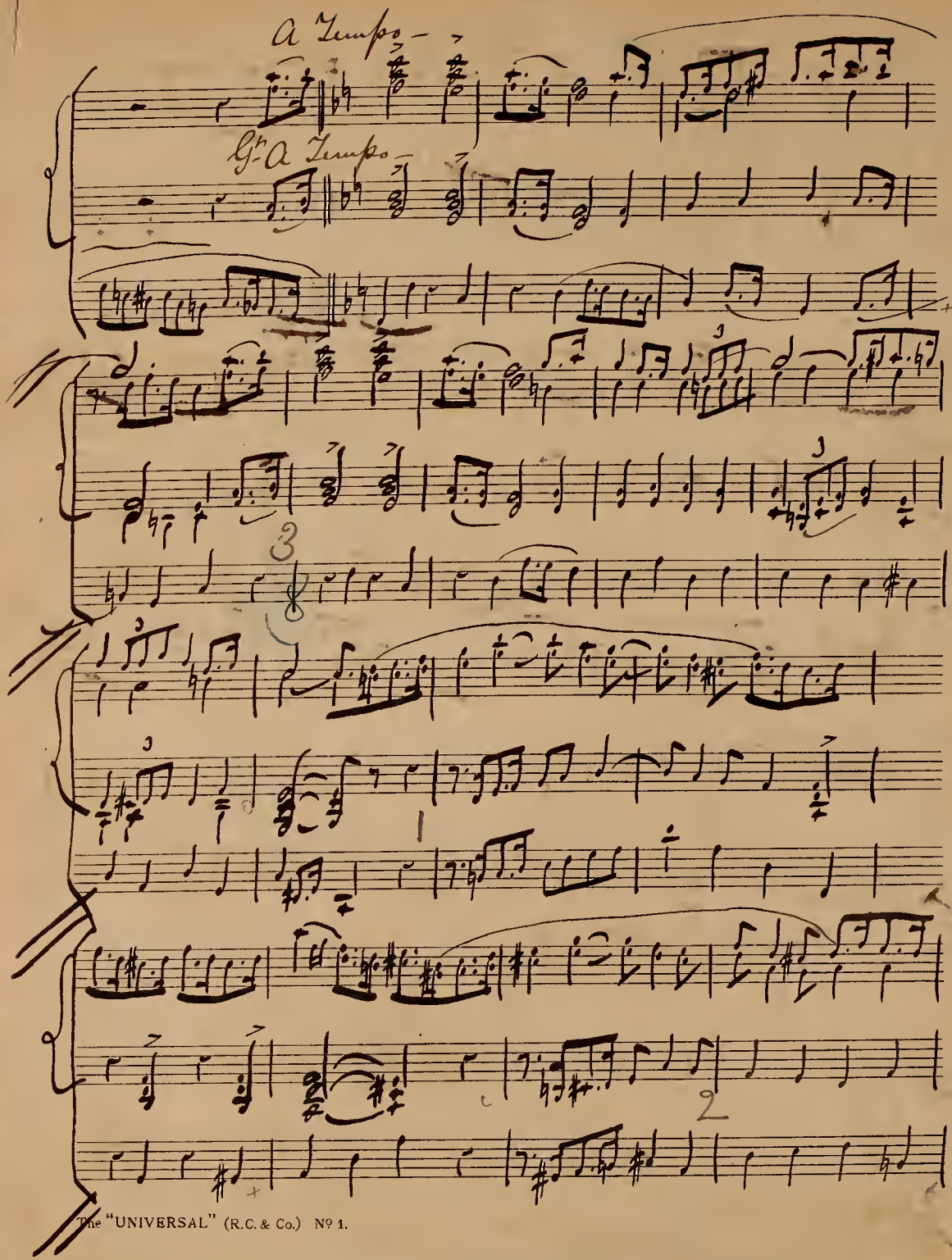

Sw.
Gt.
Clar. Ch.
Sw. Prime.
Sw. to Ped.

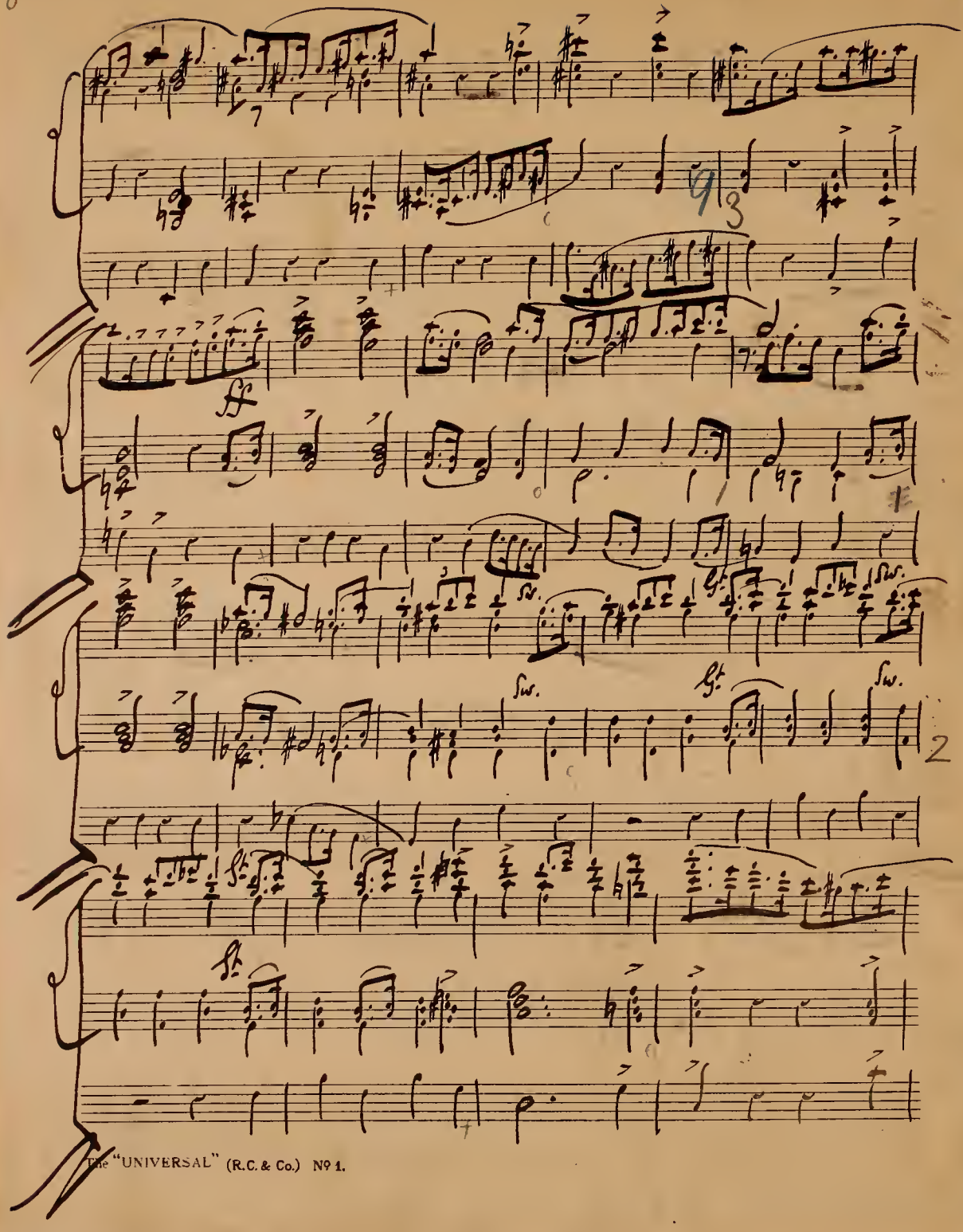

Sw.
Gt. St. Diap.
Gt.
Clar. Ch.
Sw.

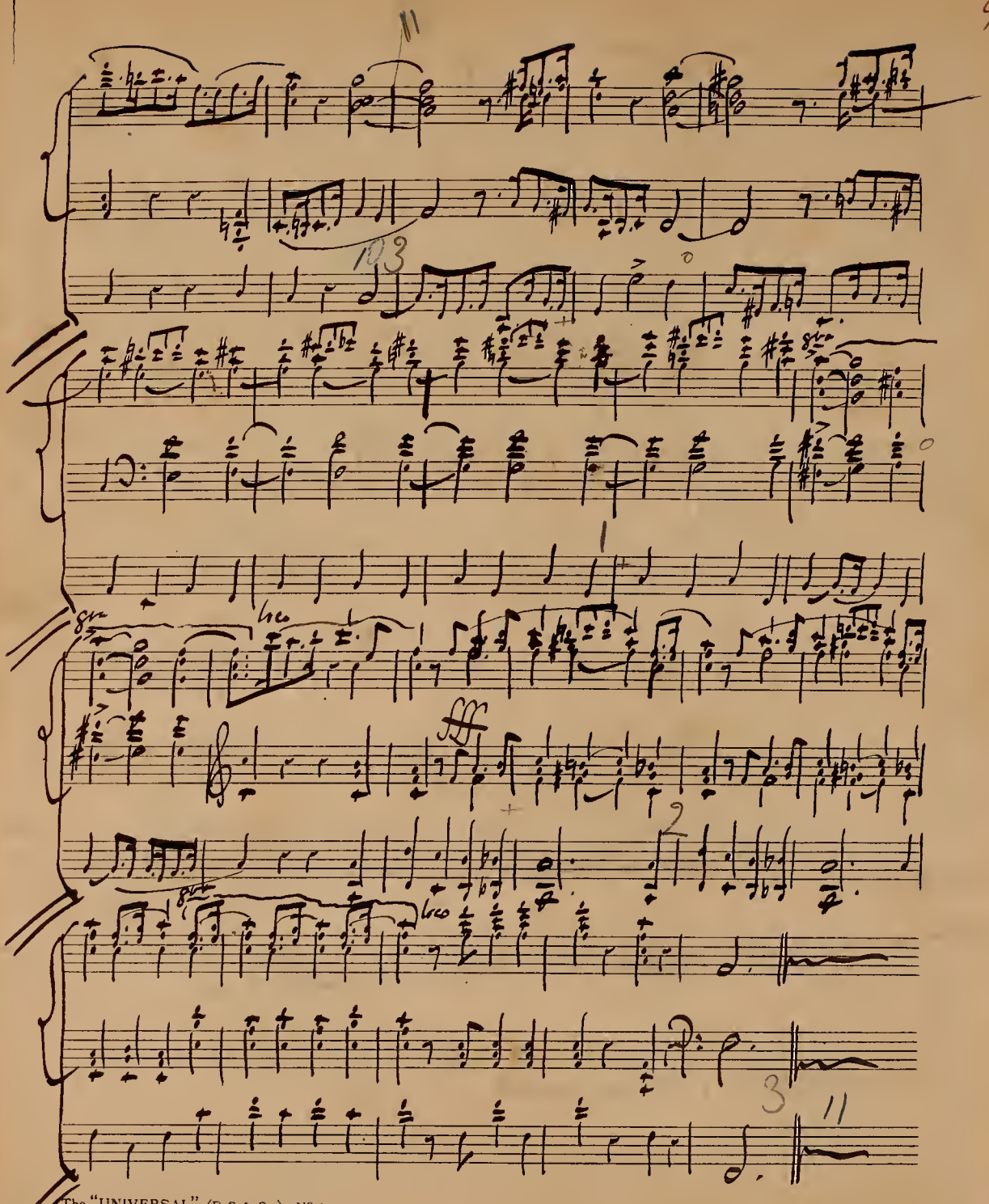

f
fz.
fz.
fz.


Sw. Ob.
Gt. p.
p.
Sw.
Ch.
2
3
6
1. Sw.
Ch.
Sw.
Ch.
Ch.


Gt.
2
3
Gt. mf.
Gt. mf.
cres
f
2
rit


a Tempo
G. a Tempo

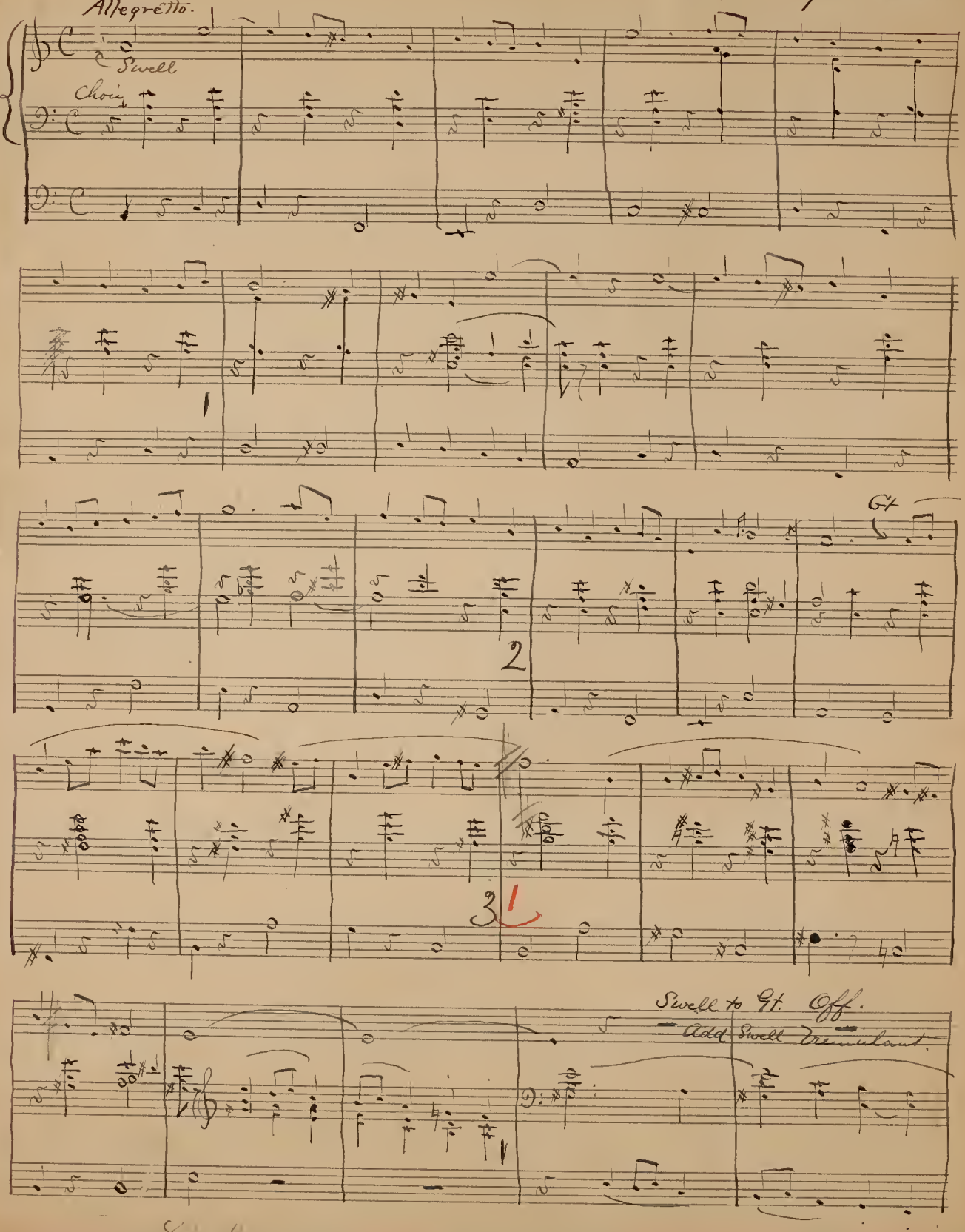

ff
Sw.
Gt.
Sw.
Sw.
Gt.

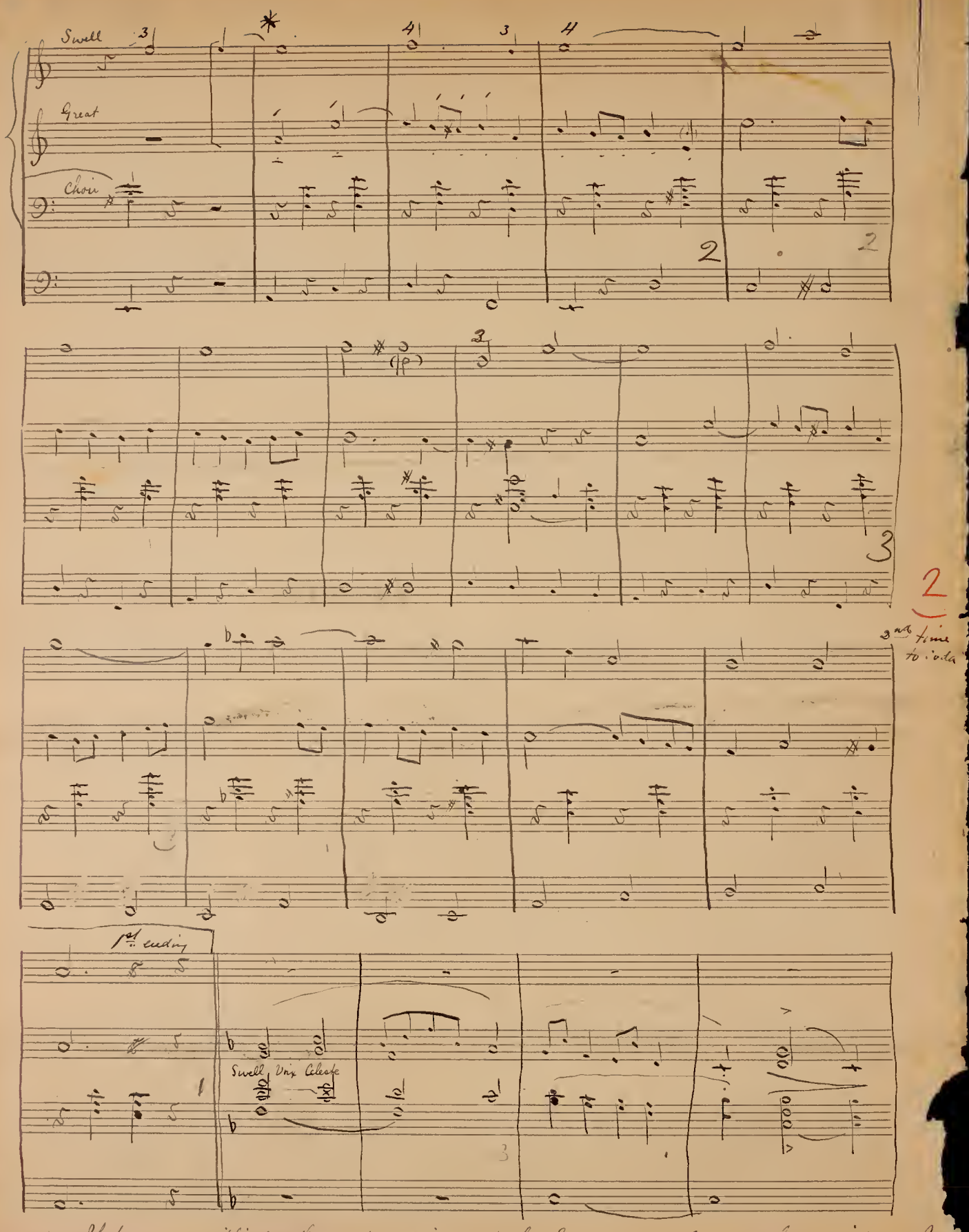

11
103
8va
loco
fff
2
8va
loco
3
11

Suggested Registration
Swell Oboe 8' coupled to Great.
Great Doppel Flöte 8
Choir Soft 8' Concert Flute)
Pedal Soft 16' and 8'

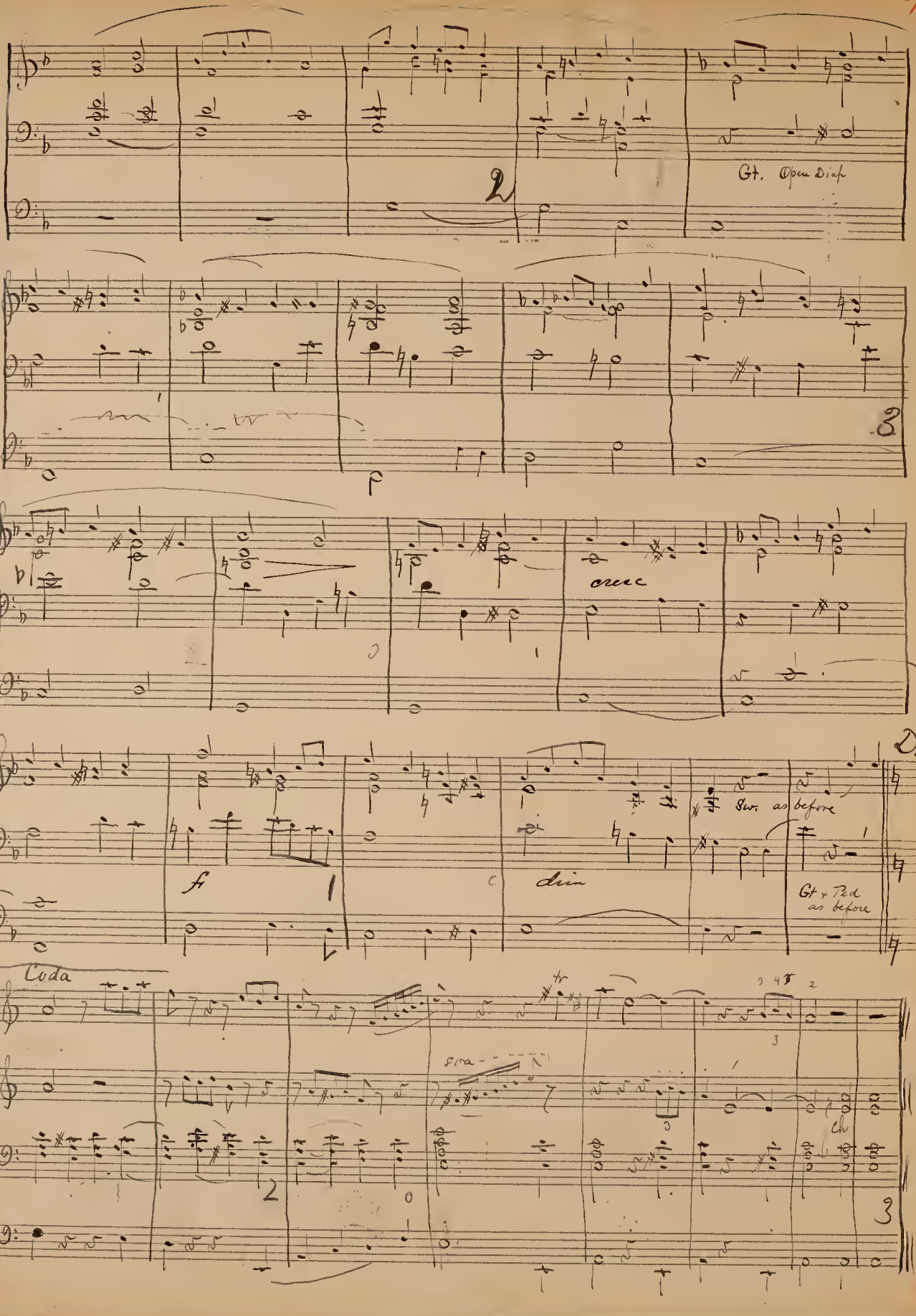
# Cantilena.

A. Huntington Woodman






* If found too difficult, the notes assigned to the Swell manual may be omitted. In this case the melody should be played on the Oboe instead of the Dolcan Flute


Gt. Open Diap
cresc
D.C.
Gt as before
ff
dim
Gt + Ped as before
Coda
Ch

# Organist Marks Sixty Years in Brooklyn Post

## 2 Other Churches Join in Honoring R. H. Woodman at First Presbyterian

May 6, 1940 Pub.

Raymond Huntington Woodman, a genial, seventy-nine-year-old gentleman with a snowy Van Dyke beard, observed his sixtieth anniversary yesterday as organist in the First Presbyterian Church, 124 Henry Street, Brooklyn Heights, Brooklyn.

The ministers, choirs and congregations of two other Brooklyn Heights Churches, the Protestant Episcopal Church of the Holy Trinity, Clinton and Montague Streets, and the Unitarian Church of the Saviour, Pierrepont Street and Monroe Place, joined with those of the First Presbyterian Church last evening in the tenth annual three-choir festival service and the observance of the sixtieth anniversary of Mr. Woodman's ministry of music in the First Presbyterian Church.

In his home at 131 Hicks Street, Brooklyn Heights, a comfortably furnished brownstone house filled with relics and mementos of Mr. Woodman's ancestors, the organist and composer recalled yesterday afternoon how he had made his debut at the organ in St. George's Church in Flushing, Queens, on Jan. 18, 1874, his thirteenth birthday.

### Took Over Father's Post

Mr. Woodman's father, the late Jonathan C. Woodman, an eminent organist of his day, had injured his hand, and his young son and pupil, who "can't remember when I couldn't play something," proved himself an able substitute. When the elder Mr. Woodman learned that he had permanently lost the use of his hand, Raymond officially assumed his duties of organist at St. George's, while his father continued as choirmaster.

In 1879-'80, young Mr. Woodman served as organist in Christ Church, Norwich, Conn. Then he returned to Brooklyn, his birthplace, and obtained the position he still holds in the First Presbyterian Church, where he presided over the organ for the first time at the age of nineteen on May 4, 1880. Ten years later he became choirmaster.

Thus Mr. Woodman completed a cycle which constituted a remarkable parallel to his father's musical career. The father had been organist in the three churches where his son succeeded him, and had played in Packer Collegiate Institute, then the Brooklyn Female Academy, where the younger Mr. Woodman has been director of music since 1895.

"The grade of church music has improved enormously in sixty years," Mr. Woodman observed yesterday. "The First Presbyterian Church was always ahead in the type of music used."

Mr. Woodman's reminiscences included a story of how he received the support of the Rev. Charles Cuthbert Hall, the first minister under whom he served at the First Church, when the young organist early in his career committed what most of the congregation considered a musical faux-pas.

"I played a Bach fugue as a postlude," Mr. Woodman related. "Some of the good old deacons thought it noisy and sacrilegious. Dr. Hall backed me up, but I went back a little and played slower fugues and some not so brilliant, and after a while the people came 'round to our way of thinking."

60 Years in Organist Post

Herald Tribune—Fein

*Raymond Huntington Woodman*

Mr. Woodman has composed nearly 200 published anthems, cantatas, songs nad pieces for the organ and piano. He played his "Suite in G Minor" at the service last night and conducted the combined choirs in four other compositions, a processional hymn and three anthems, including a recent one, "Humanity Is One."

"Ordinarily I wouldn't allow that," Mr. Woodman commented with a smile, "but it being the sixtieth anniversary, they overruled me."

Three guest conductors at the service last night whose compositions were included in the program were Dr. T. Tertius Noble, organist and choirmaster in St. Thomas Protestant Episcopal Church, Fifth Avenue and Fifty-third Street; Dr. David McK. Williams, organist and choirmaster in St. Bartholomew's Protestant Episcopal CChurch, Park Avenue and Fiftieth Street, and Professor Philip James, chairman of the department of music of New York University.

### Wife Sings in Choir

Towards the end of the interview Mrs. Woodman came into the living room to help her husband with his reminiscences and draw attention to the pictures and model of his sailboat, his chief source of recreation at their summer home on Bailey Island, Me.

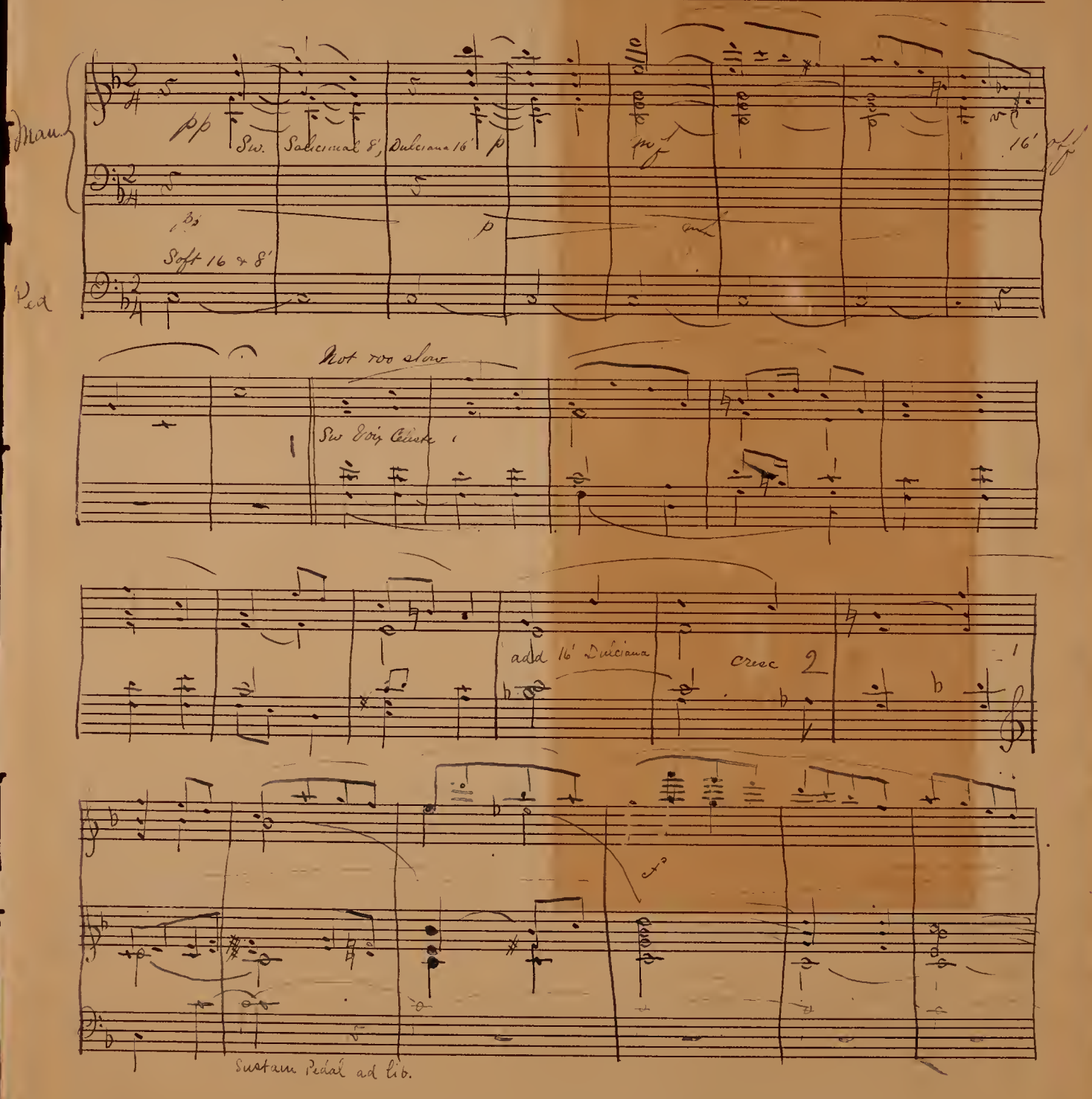
Mrs. Woodman, the former Ethel Field Righter, has been second soprano in the First Church choir for fifty-two years. Mr. and Mrs. Woodman have two daughters, both physicians, Mrs. Pierson Curtis and Mrs. Henry B. Wightman, and six grandchildren.

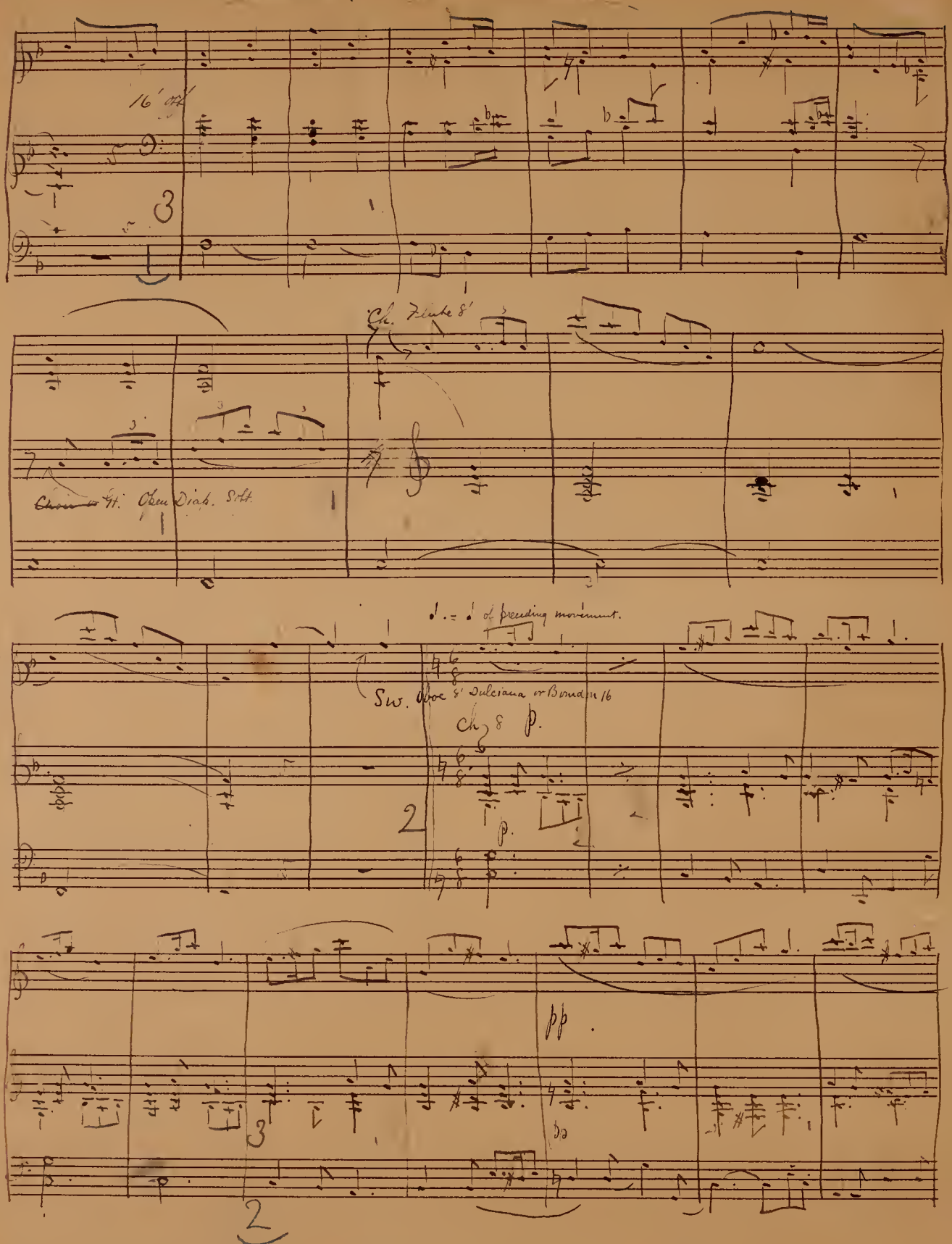
Mrs. Woodman attributes her husband's youthful vigor to his enthusiasm for sailing. Whether or not this is an accurate citation of cause and effect, Mr. Woodman brushed aside thoughts of retirement.

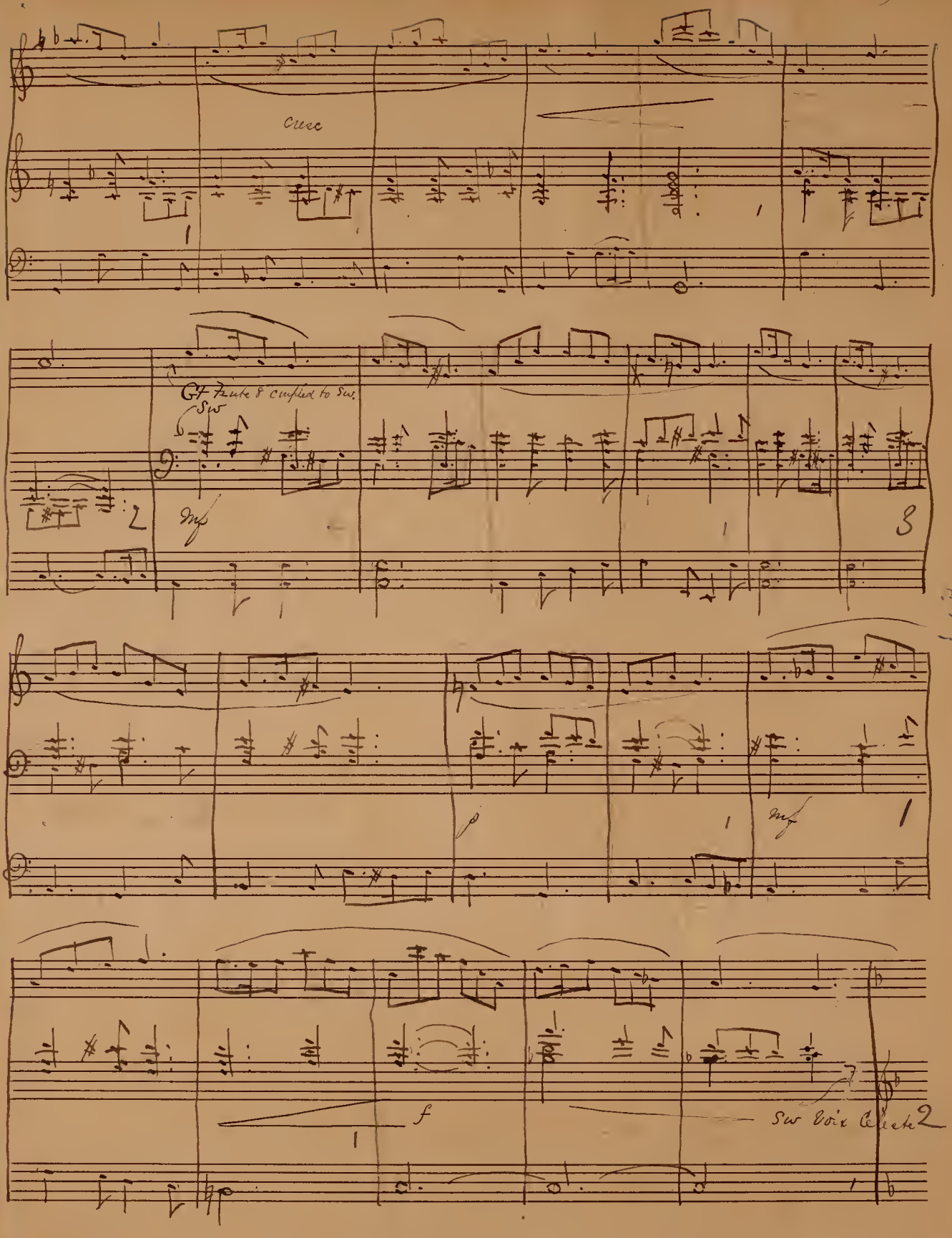
"Not yet," he said. "I love it too much. I love the work and it seems to agree with me."

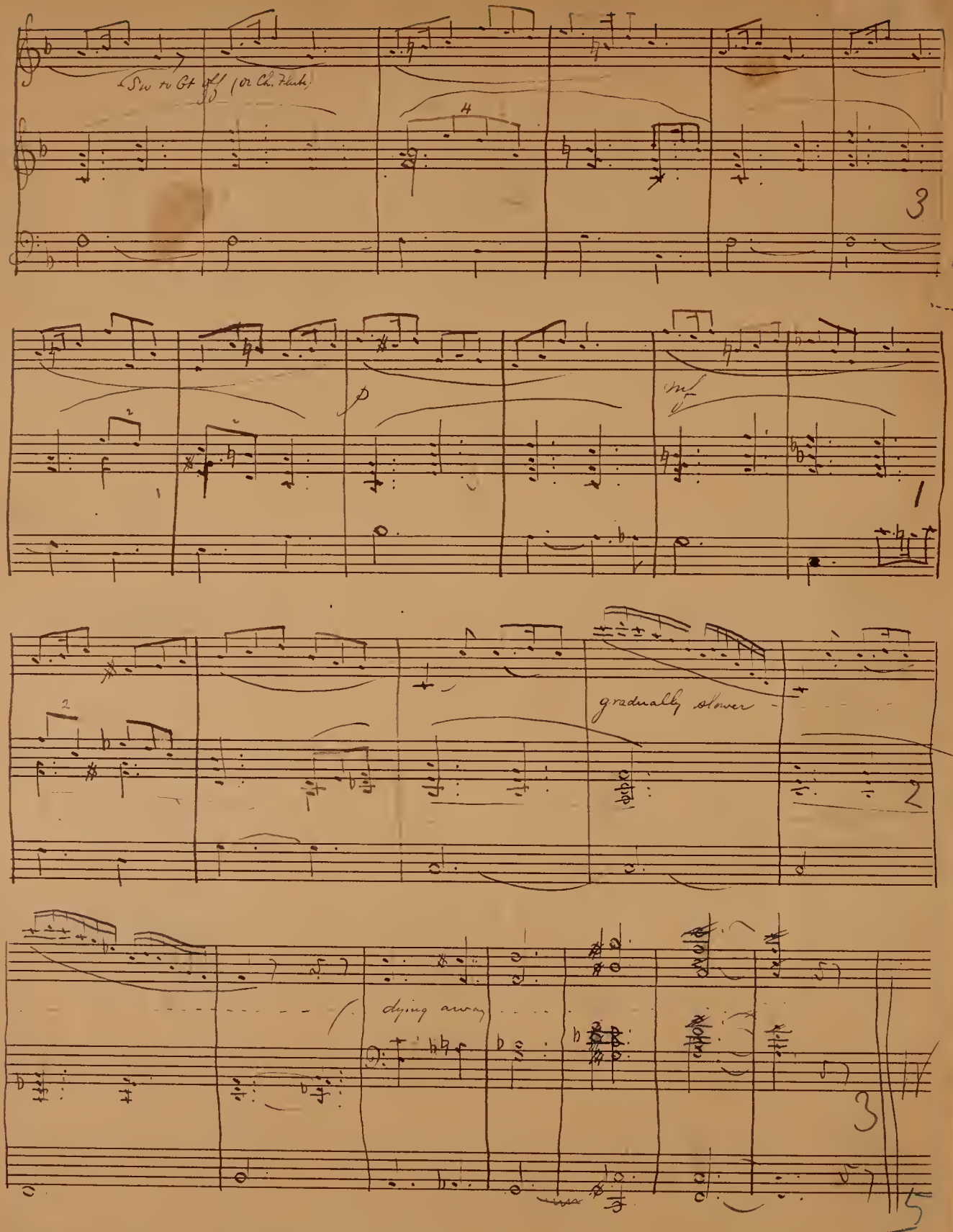
# Prayer and Cradle Song

R. Huntington Woodman




16' add
3
Ch. Flute 8'
Ch. Oboe Diab. 8ft.
♩. = ♩ of preceding movement.
Sw. Oboe 8' Dulciana or Bourdon 16
Ch 8 p.
2
p.
pp
3
2


Great
GF Flute 8 coupled to Sw.
Sw
mf
2
1
3
p
mf
f
Sw Voix Celeste 2

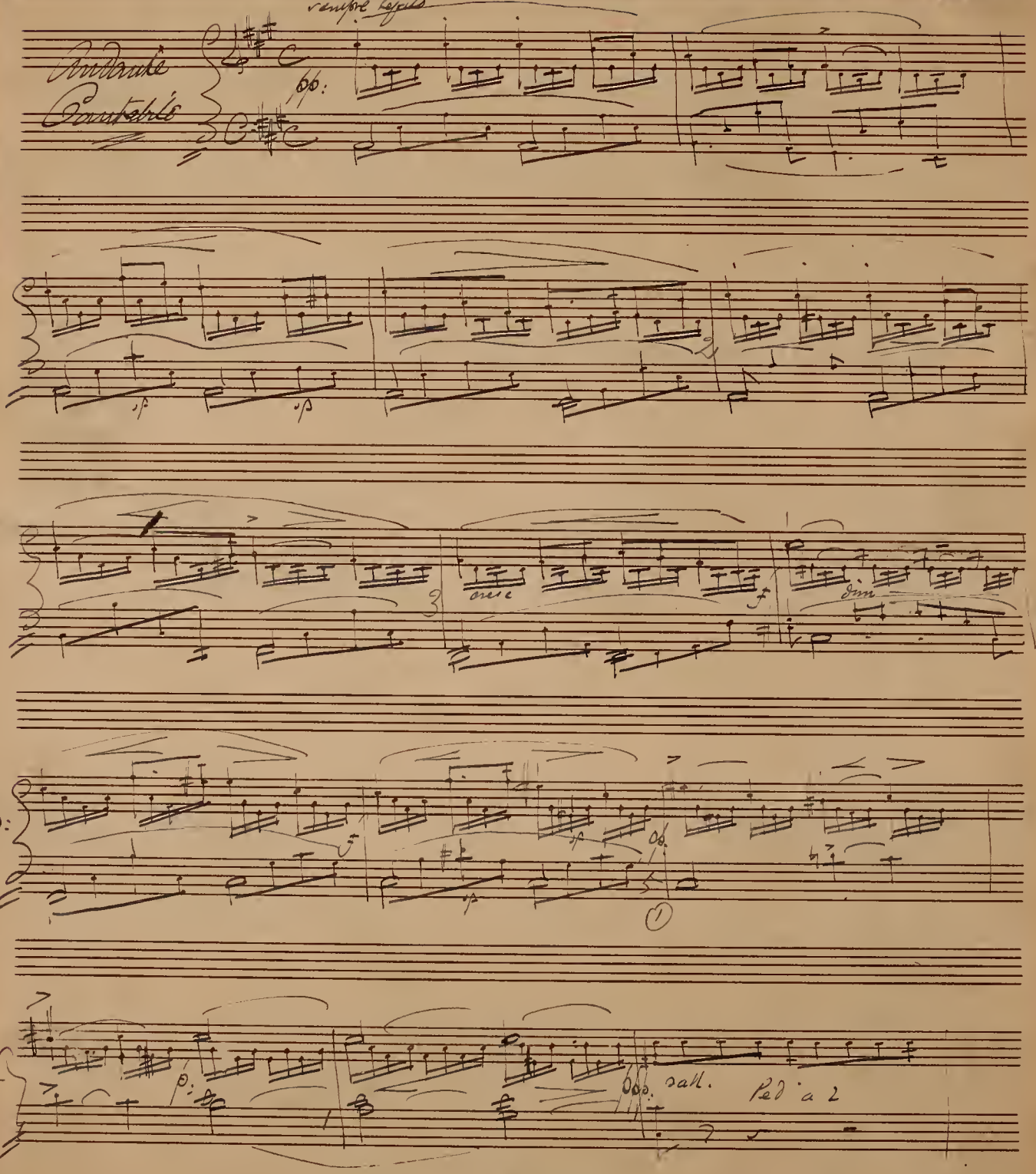

Sw to Gt 8ft (or Ch. Flute)
gradually slower
dying away

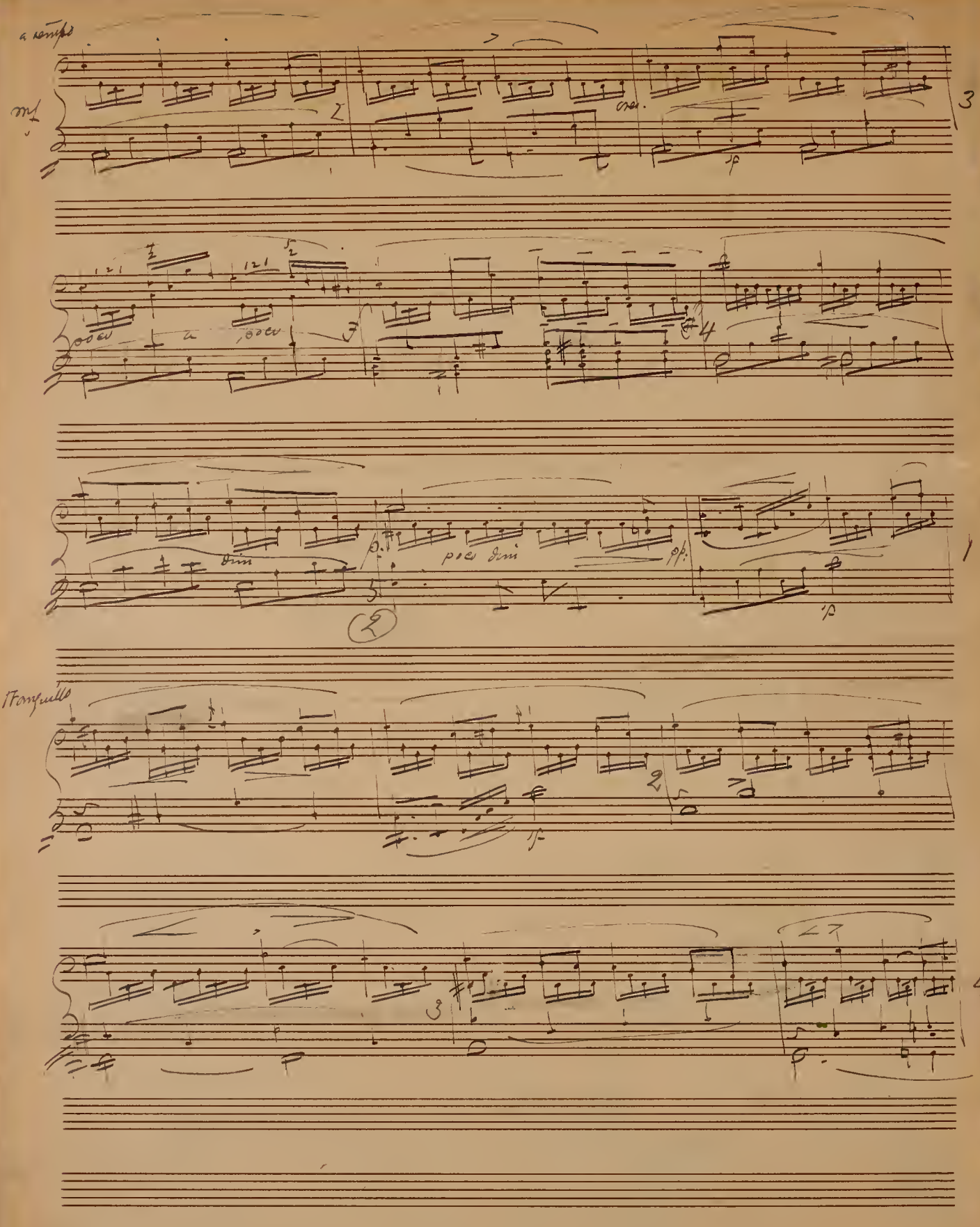
# Melody for Pianoforte

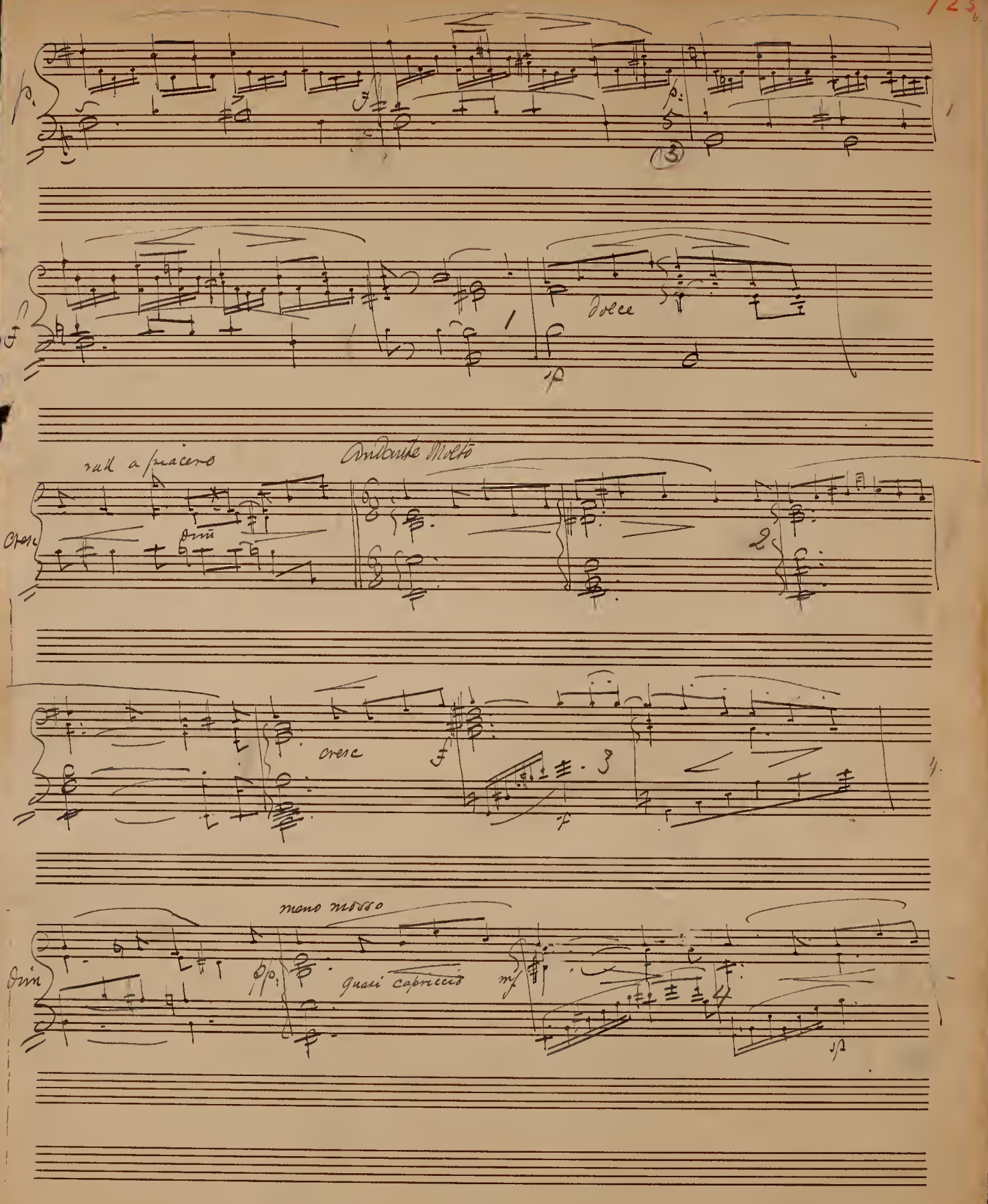
P. Elliott

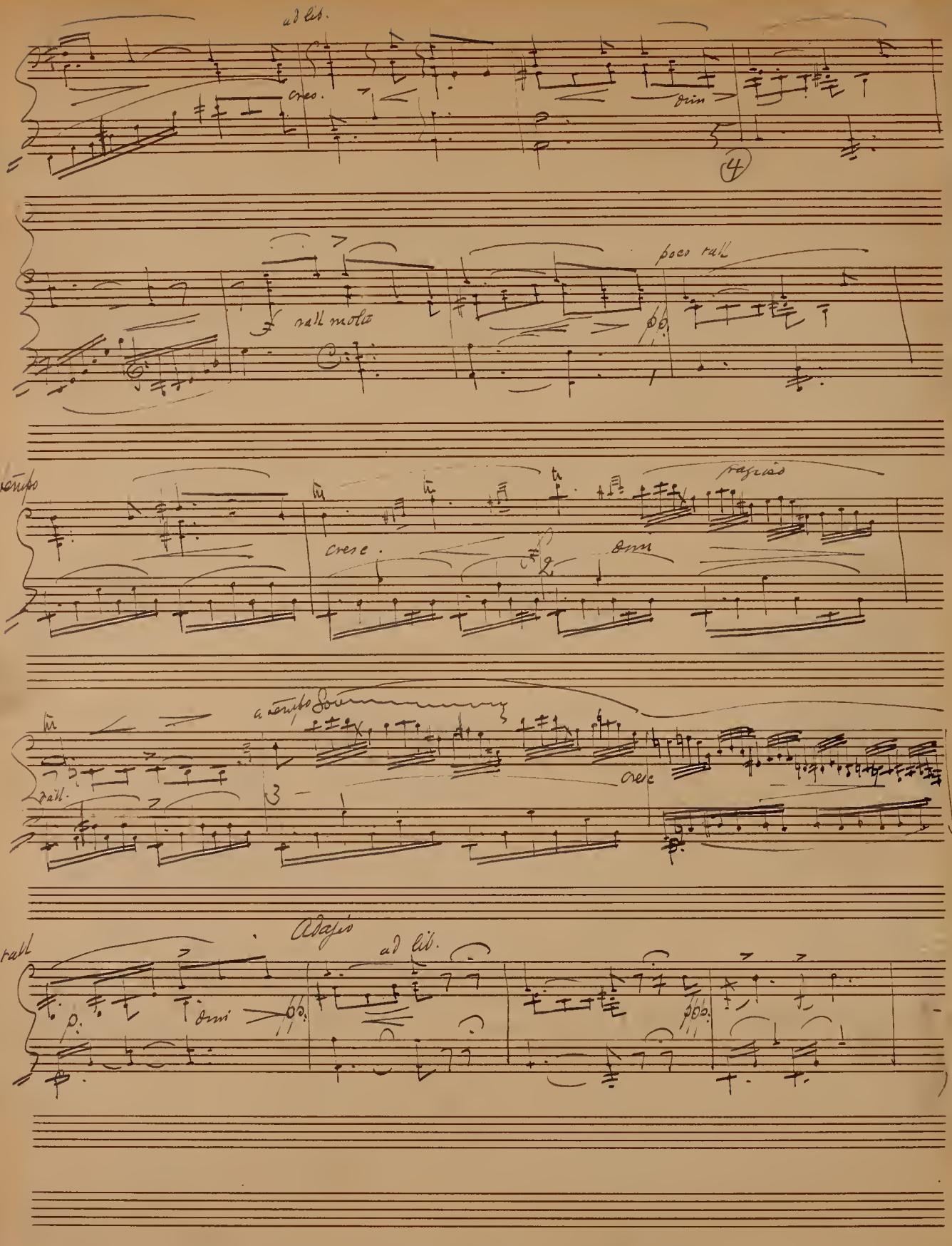
Andante Cantabile

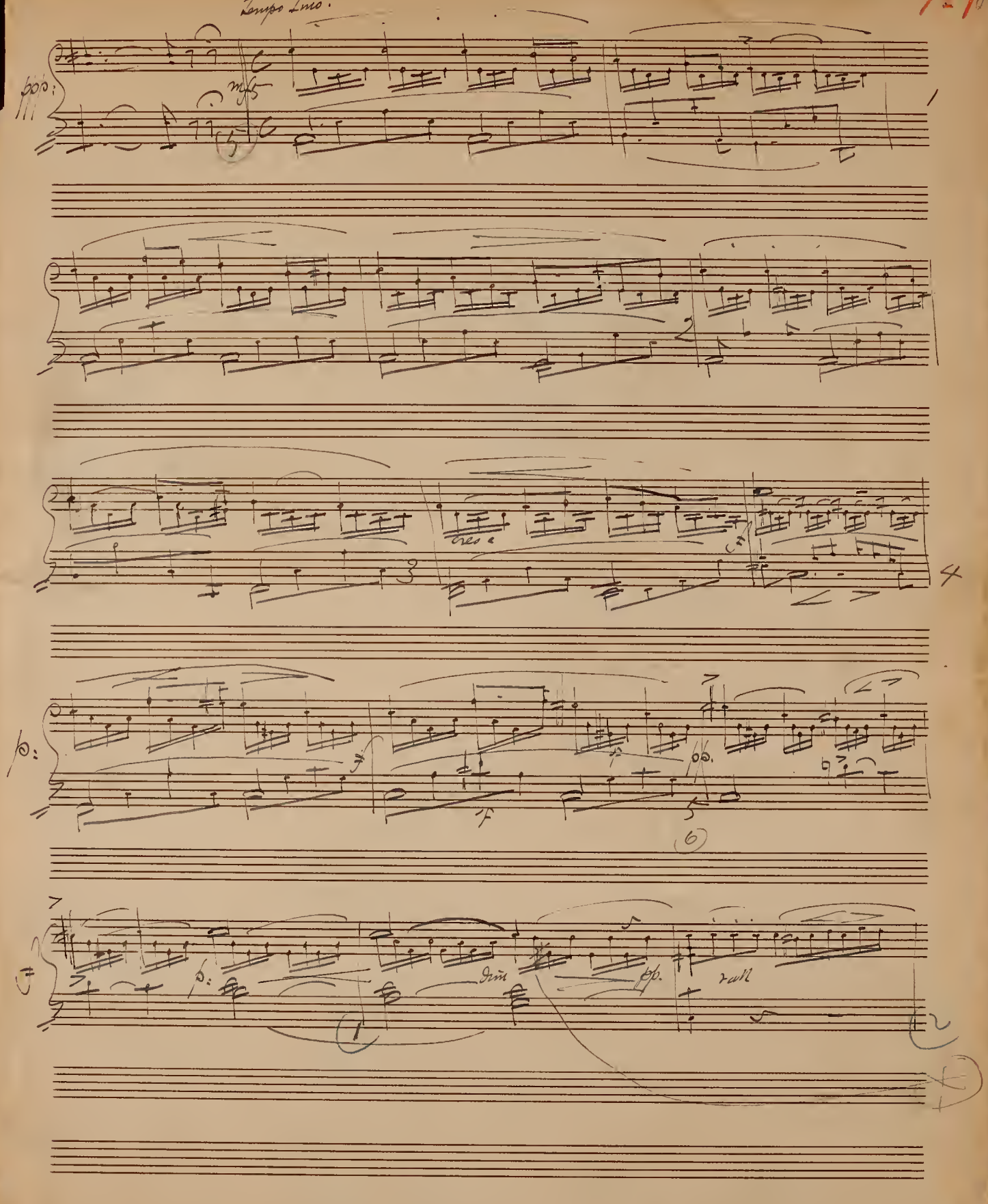
sempre legato

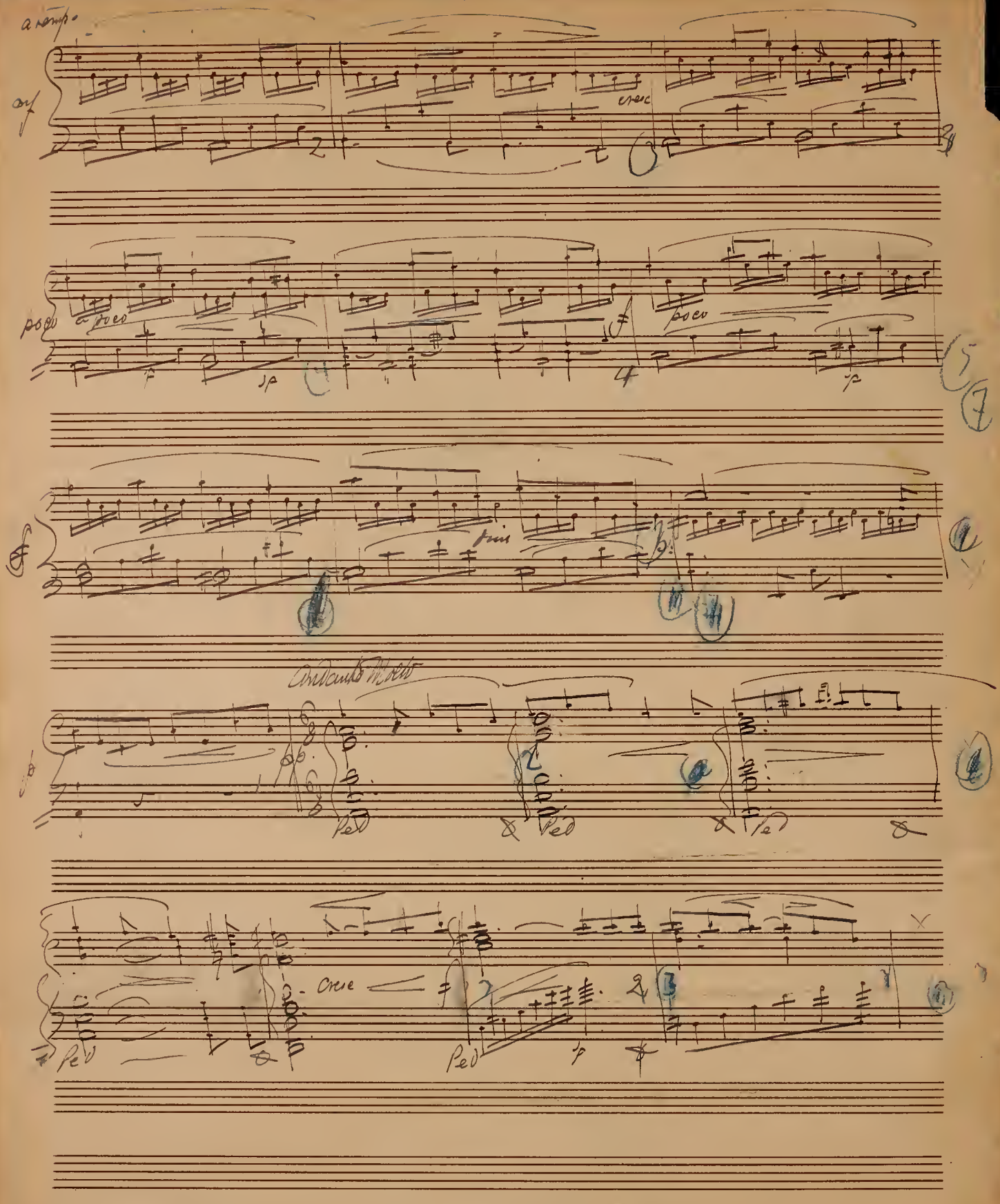


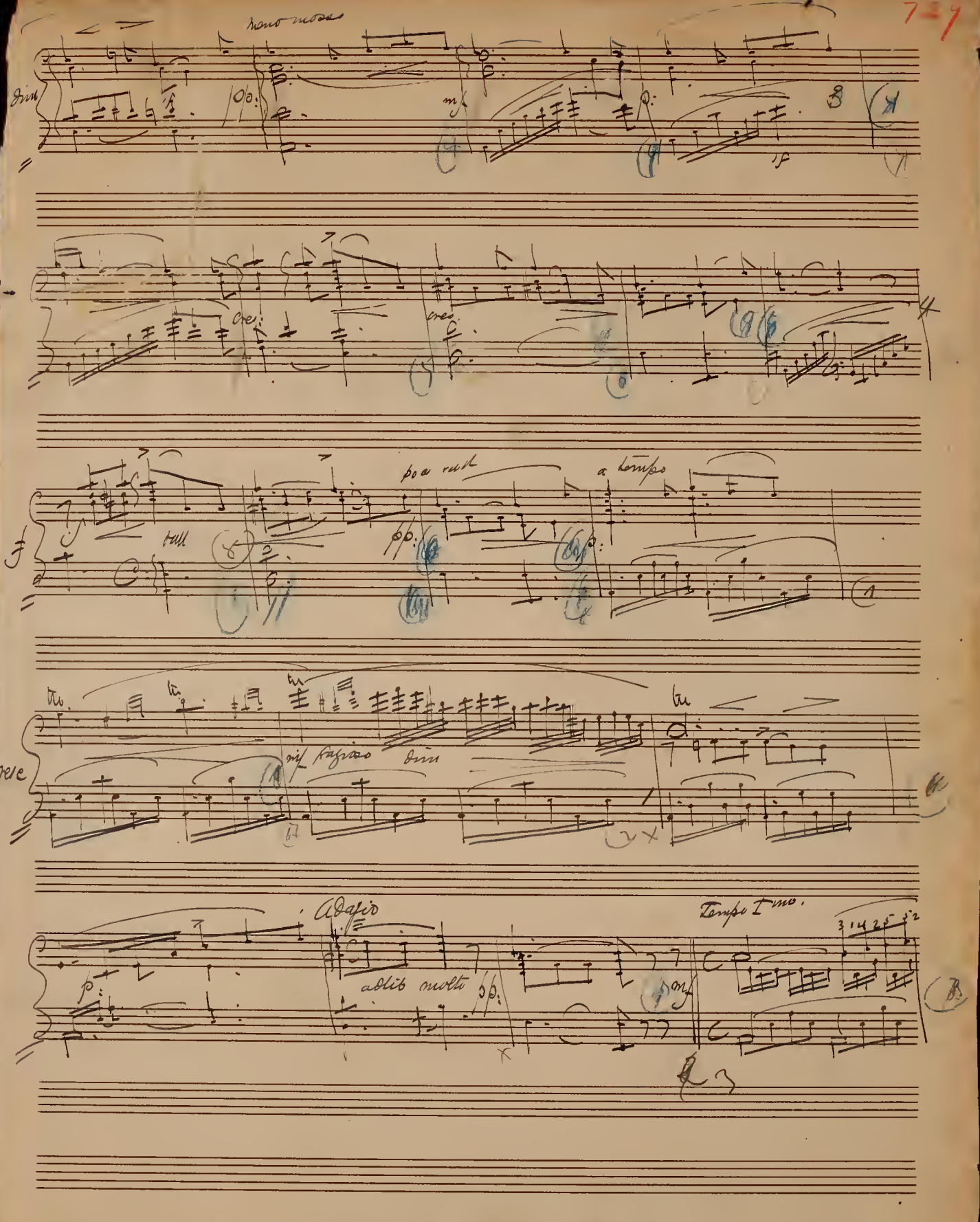

a tempo
mf
3
poco a poco
dim
p.
poco dim
pp.
1
(2)
Tranquillo
2
f
4.

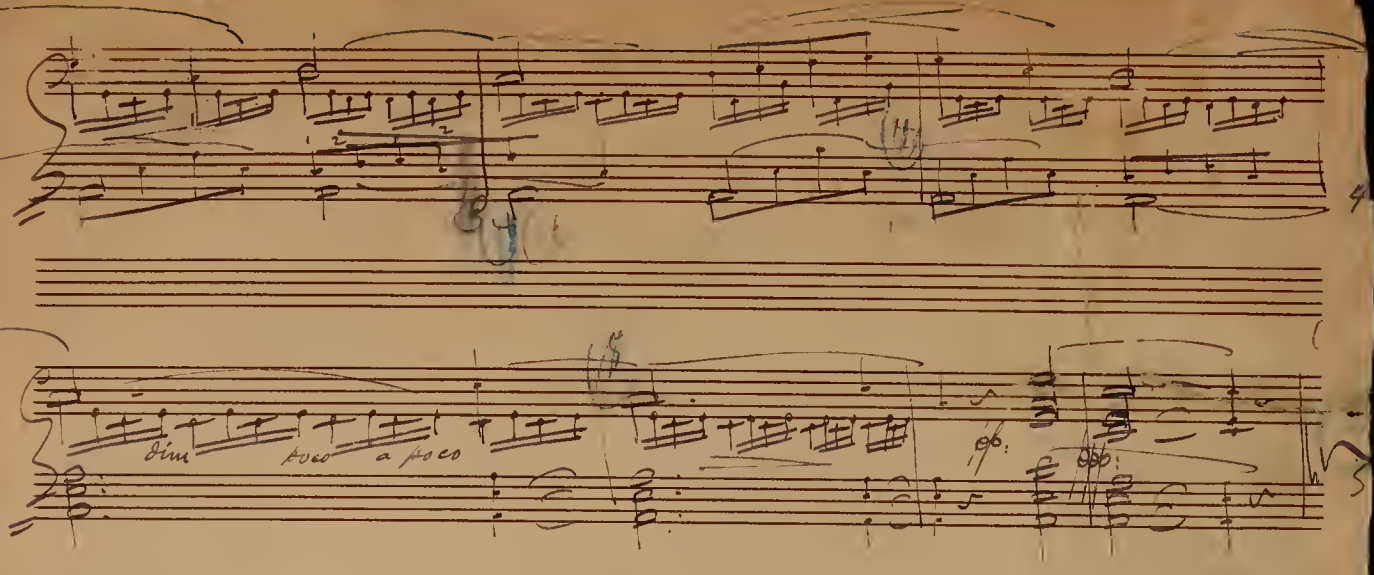

dolce
rall a piacere
Andante Molto
cresc
cresc
molto rubato
quasi capriccio


ad lib.
cres.
dim
4
poco rall
rall molto
a tempo
cresc.
dim
fragoso
a tempo
rall.
3
cresc
4
rall
Adagio
ad lib.
p
dim
ppp.
ppp.


Tempo I.mo.
mf
cresc
dim
pp.
rall


a tempo
cresc
poco
poco
poco
Ped
Ped
Ped
Ped


Dim
mf
3
cresc
cresc
f
poco rall
a tempo
cresc
dim
Adagio
Tempo I^mo.
mf


dim
poco
a poco